

PRESS RELEASE

FOUR PROJECTS

Mónica Alonso

Rosendo Cid

Salvador and Juan Cidrás

Mar Vicente



1

10 April – 12 September, 2021

Ground floor exhibition galleries

Opening hours: Tuesday to Saturday (inc. holidays) from 11am to 2:30pm and from 5pm to 9pm.
Sunday from 11am to 2:30pm

Curated by: Miguel Fernández-Cid and Pilar Souto Soto

Produced by: MARCO, Museo de Arte Contemporánea de Vigo

With the collaboration of:

B Sabadell
Fundación

DEPUTACIÓN
PONTEVEDRA

OVERVIEW

One of the distinguishing features of the MARCO is the peculiarity of its spaces, especially on its ground floor. Here its panoptic architectural form can be perceived: spacious patios with overhead lighting, galleries with rectangular floor plans, and a central circular room covered by a dome. If the patios suggest interventions that are brimming with theatricality, the galleries allow for a more traditional approach. The central space, the eye of the panoptic, has an undeniably poetic quality, which makes the visitor view it as an independent space.

On the basis of this uniqueness, in **Four projects** we asked four artists to converse with those spaces, respecting them, making them malleable, boosting their qualities, transforming them. All of the artists show recent works, the majority of them created for this particular occasion. None of them knew what their fellow artists had done until the day of installing came.

As curators, we chose these artists because of the sheer quality of their oeuvre, because they have reached a point infused with a special intensity, and because all of them have demonstrated an ability to interact with the space and make it their own. Following on from initial discussions about the general outline of each project, which naturally fitted into the available spaces, both the curators and the institution became intermediaries in making sure the ideas of the artists were executed in the way they had imagined.

All the chosen artists are Galician, were born between 1965 and 1979, made a name for themselves at a very young age, and have lived and travelled in different countries. **Mónica Alonso** (A Fonsagrada, Lugo 1970) shows in *The magic of the hummingbird. Six desperate cases* an installation in which words, the story, are crucially important. She mixes tradition, a poetic, austere narrative, and a confessional background. In *The Split Shapes*, **Salvador Cidrás** (Vigo, 1968) and **Juan Cidrás** (Moaña, 1965) work with materials such as ceramics and textiles. They seem to turn these materials upsidedown, seeking out surprises in a production process which leads them to results with dense plastic qualities. Organic ceramics, paintings that value textures, the abundance of spotlights, expanding murals.

In *Everything that happens, and yet it is not*, **Rosendo Cid** (Ourense, 1974) turns to the materials inhabiting his studio to create a series of sculptures that work with the significance and intensity of short poems. Meanwhile, other works resort to games of meaning, words and questions alluding to memory and art. In *Shadows and Colour*, **Mar Vicente** (O Valadouro, Lugo 1979) transforms spaces through light, colour, measure, reason, and optical illusion, getting visitors to seek their own meaning for the experience. This is achieved with minimal, non-rhetorical elements, just like Mallarmé's coup de dés: mystery and rigour, intensity and emotion.

Miguel Fernández-Cid and Pilar Souto, curators

CENTRAL SPACE / PANOPTIC

MÓNICA ALONSO

The magic of the hummingbird. Six desperate cases



Mónica Alonso. *The magic of the hummingbird*, 2015-2020. Photo: courtesy of the artist

Mónica Alonso focuses her first solo show at the MARCO on a single piece called *The magic of the hummingbird. Six desperate cases*. This work was born in 2015, during a stay of the artist in Mexico, and it needed all this time to mature, write, and re-write itself. During that year, Alonso showed in Mexico her work *El colibrí rojo* [The red hummingbird], which is at the root of this project. It is linked to the stories and magical rituals associated with the hummingbird in pre-Columbian cultures, and very much in line with the artist's interest in the relationship between science and superstition.

The magic of the hummingbird brings together six stories of six anguished people, with fears and obsessions common to other human beings who, through a medium, are offered the possibility to cure their ills (each of them associated with a colour) through the death of a hummingbird. The artwork is formed by the reproduction of the hummingbirds as objects, together with the six texts that tell each of the stories. The conflict arises when it comes to killing a living being; and, finally, every pact has a price.

CENTRAL SPACE / PANOPTIC

Mónica Alonso

“These are the stories of six people made desperate by a variety of fears: the fear of failure as an artist; the fear of anxiety; ridding oneself of the presence of death; the fear of ugliness; regaining the will to live; ridding oneself of lovesickness. All of them try to cure their problems with science but end up resorting to superstition –in this case, the magic of the hummingbird.

All of them have one thing in common: a medium who listens to their stories and suggests they hunt a hummingbird. The medium connects with a shaman in Mexico and the shaman with a hunter.

The six desperate people have to decide whether or not to kill the hummingbird to cure their problems.

The artwork invites the spectator to make his or her own decision, faced with the visualisation of six embalmed corpses: the red hummingbird (love), the blue (anxiety), the yellow (failure), the white (death), the flesh (ugliness), the black (desire to live). Despite being dead birds, the hummingbirds retain their beauty; they seem to have been frozen at the very moment of death.

With this work, I take another step forward in my creative path. Much of my work is confessional, even working with other people’s confessions. In the magic of the hummingbird, the artist is the medium.”

Mónica Alonso

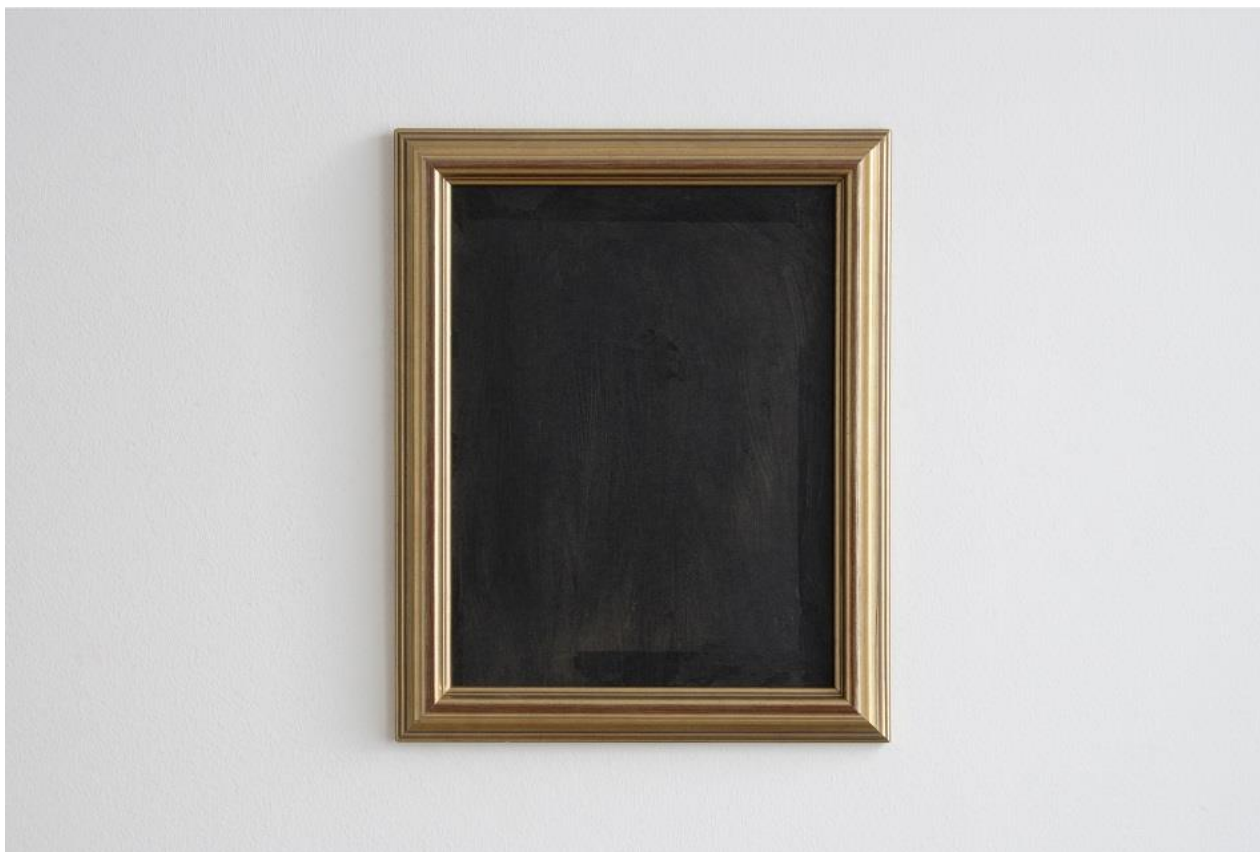


Mónica Alonso. *The magic of the hummingbird*, 2015-2020 (detail). Photo: courtesy MARCO/Janite

A3 PATIO, A3 GALLERY, A3 PERIPHERAL GALLERY

ROSENDO CID

Everything that happens, and yet it is not



Rosendo Cid. *Everything that happens, and yet it is not* (detail). Photo: courtesy of the artist

Regarding his specific project for the MARCO, Rosendo Cid says: “From the title, the key intention of this exhibition project can be glimpsed. I deviate from the merely descriptive to delve into the very fact of every creative act as a mere *occurrence*, as an event, being aware of everything that happens before the piece is completed, but it is equally implicit when it is finished.”

Rosendo Cid’s pieces and assemblages respond to this idea, perhaps abstract, perhaps poetic, using — as in most of his work — found or waste materials, some from his own workshop. We find sculptural and photographic pieces; some of them close to the pictorial, as well as others in which the text is a fundamental part, according to his notion that the word is as important as the piece or the object itself.

In conjunction with exclusive works for this exhibition, Rosendo Cid’s proposal brings together rescued pieces from other collections that fit in with the title and the working tune of this project.

A3 PATIO, A3 GALLERY, A3 PERIPHERAL GALLERY

Rosendo Cid

“The basis and substance of this project focus on the very nature of the creative act as a mere event, paying attention to everything that can be hardly define by words –as it happens in a non-grammatical area– but it intervenes and influences in the resolution of any artworks, whatever its nature may be. An *uncertain* material that does not disappear at any time and that is still present once the work is finished, even if there are more clues as to where it was intended to go by then.

Therefore, the project’s title –*Todo aquello que sucede y sin embargo no es* [Everything that happens, and yet it is not]– refers to that mere happening or to all that *invisible material*, formed by intentions, chances, previous or foreign knowledge, mistakes, or intuitions that any artist uses; and which are not dissipated even when the subsequent contemplation takes place once the whole process is finished. Thus, a *material* that acts in any creative process or act, to a greater or lesser degree, and which we are never able to delimit or materialise in any specific way. However, it is essential to establish our certainties or convictions before the creative work.

The pieces and arrangement in the rooms will answer and nourish from these ideas –somewhere between abstract and poetic– using, for some layout, found or discarded materials, most of them from my own workshop; aiming at pieces that take into account elements of chance, of the process itself, and of the circumstances arising, thus arriving at resolutions which were not foreseen at the outset.

Therefore and ultimately, a project whose map cannot be other than the journey that has taken place until the final resolution and presentation in the galleries.”

6

Rosendo Cid



Rosendo Cid. *Twenty years of sculptures*, 2020 (detail). Photo: courtesy MARCO/Janite

A2 PATIO, A2 GALLERY, A2 PERIPHERAL GALLERY

SALVADOR and JUAN CIDRÁS

The Split Shapes



Salvador and Juan Cidrás. *Untitled*, 2021. From the series *The Split Shapes*. Photo: courtesy MARCO/Janite

Since 2015, Salvador y Juan Cidrás form an artistic group that investigates the ceramics and textile medium from a sculptural and pictorial perspective, respectively. “Our work focuses on the shape and the concept of “aberrant”, something that moves away from what is considered normal, natural, or correct, as opposed to what remains firm — the convention — or is formal. The pieces establish relationships with each other and change, whether through form, colour, or their installation in space.”

The medium of wool yarn allows us to explore lines, staining, and colour by using the fabric without needing to apply a ground or superimpose matter onto it. The textile pieces exhibit the joints, the construction, and bestow fibres with geometric shapes and more organic volumes. The ceramic pieces explore their precarious nature, and the manual manufacturing becomes unexpected after firing for texture. It is precisely this quality for transformation which enriches the creative act with nuances. The project for the MARCO focuses on this “aberrant” character, involving the audience and provoking changing paths and gazes.

A3 PATIO, A3 GALLERY, A3 PERIPHERAL GALLERY

Salvador and Juan Cidrás

“The construction of a medium is the construction of a personal language based on the use of different materials or techniques. In his book *One thing leads to another*, Bruno Munari states that projecting is easy if you know how to do it. Everything is easy when we know how to proceed in order to reach the solution of a problem. At a certain moment, my brother and I felt that need to ‘know how’ with regard to two mediums: ceramics and textiles.

Thus, the first contact arose by learning ceramic and textile techniques. However, the exploration of the materials soon led to processes that sought to do things from the margins, almost a process of deconstruction of the medium; and a return to an experimental use of materials, where sculptural and pictorial language provided us with expressive dualities: obverse/reverse, interior/exterior, colour/texture, what is shown/what is hidden...

As the process became richer, the word ‘aberrant’ made its way into our artistic practice. We are interested in the term ‘aberrant’ as something that moves away from what is considered normal, natural, or correct, as opposed to what remains firm –the convention– or is formal. We understand it as a practice that takes convention and tradition to their outer limits, a sort of distancing of the shapes that blur the everyday in favour of the ‘ambiguous’, the ‘strange’, or the ‘mysterious’.

Catherine de Zegher (2010) defines drawing as a kinaesthetic practice of traction –attraction, extraction– ‘it is born from an external gesture that links inner impulses and thoughts with the other through of a surface with repeated graphics and lines.’ Something similar happens in our oeuvre: the pieces do not hide the gesture, and the creative process emerges from the physical involvement with the material. The pieces show they are capable of establishing relationships between themselves and of mutating, whether by means of shape, colour, or their installation in the space...”

8

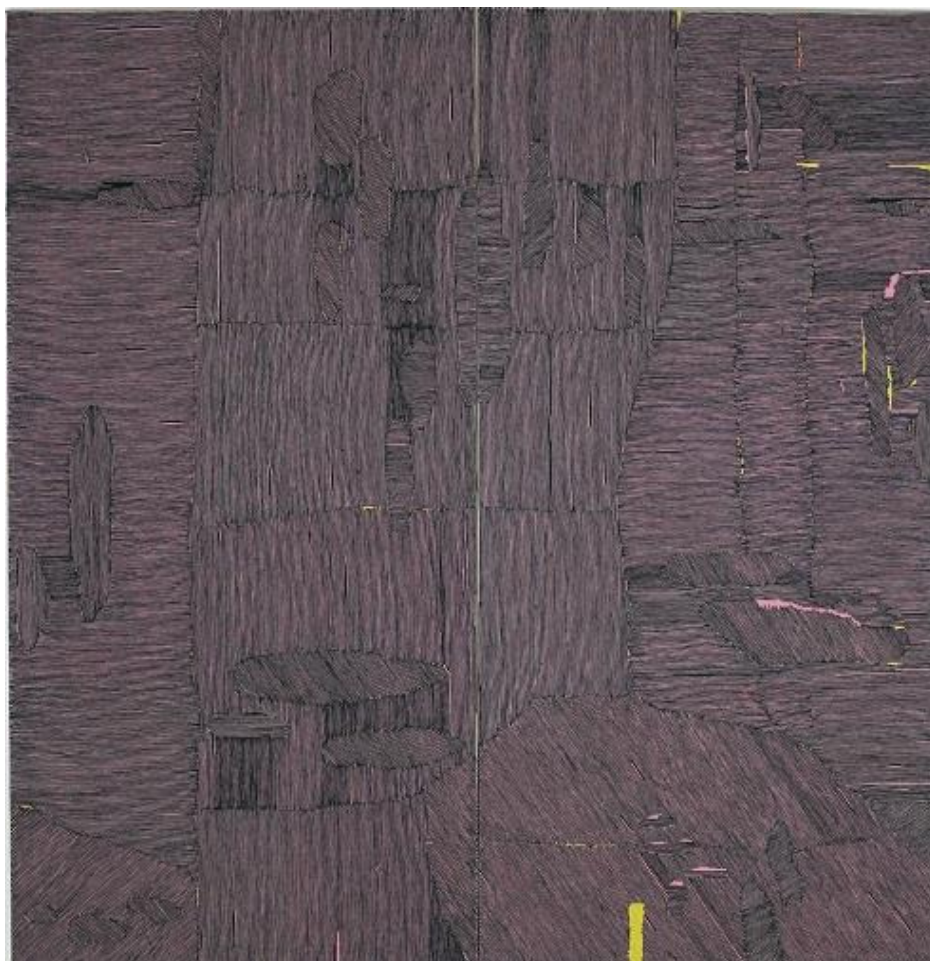


Salvador and Juan Cidrás. *Untitled*, 2020-2021. From the series *The Split Shapes*. Photo: courtesy MARCO/Janite

A2 PATIO, A2 GALLERY, A2 PERIPHERAL GALLERY

Salvador and Juan Cidrás

“...The wool yarn allows us to explore lines, staining, and colour by using the fabric without needing to apply a ground or superimpose matter onto it. The textile pieces exhibit the joints, the construction, and bestow fibres with geometric shapes; volumes that generate tangles and shadows on the support.



Salvador and Juan Cidrás. *Untitled*, 2020. From the series *The Split Shapes*. Photo: Mateo Cidrás

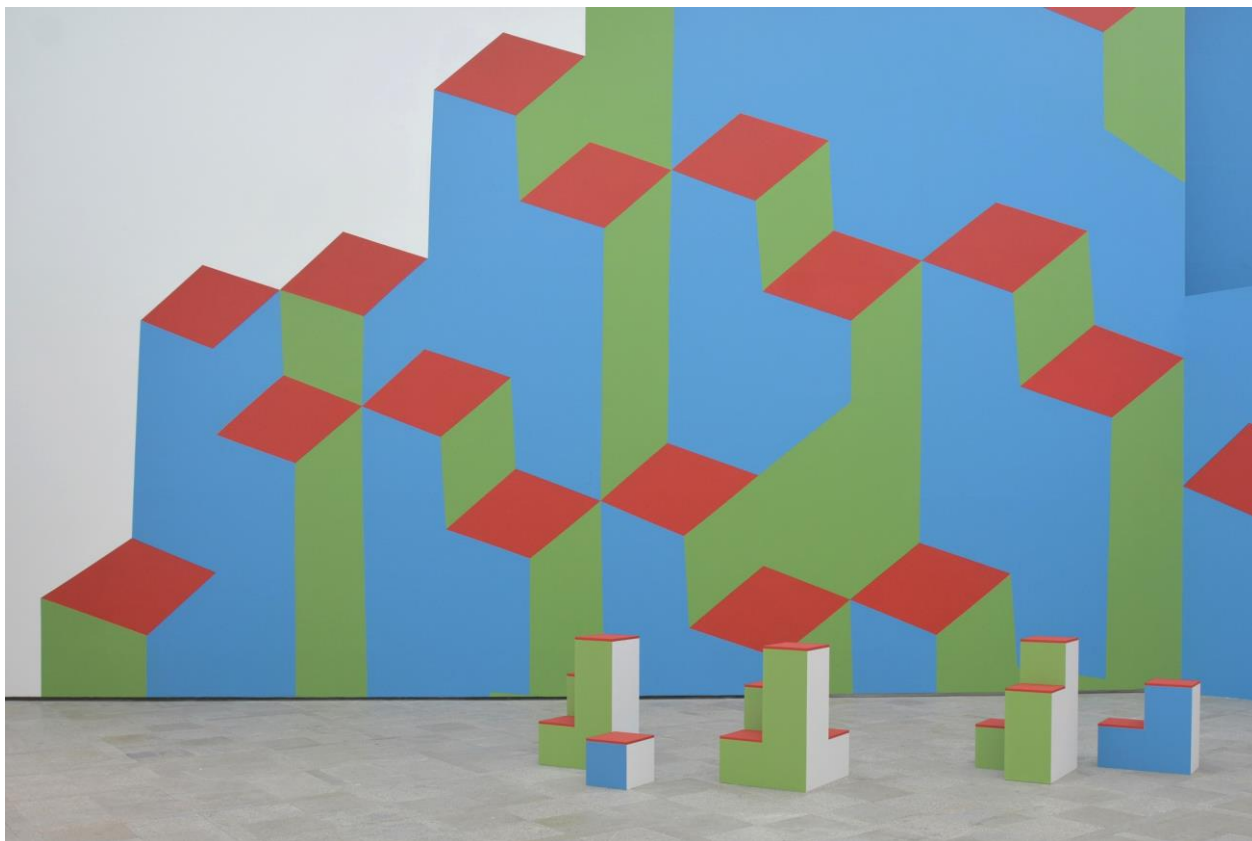
The ceramic pieces explore their precarious nature, and the manual manufacturing becomes unexpected after firing for texture, as the colour and the areas that remain untouched or transformed are not under control. It is precisely this quality for transformation which enriches the creative act with nuances. The pieces are constructed in the need to improvise solutions: more clay, an inner reinforcement, the transition of colour..., waiting for the next steps to uncover what is hidden, inaccessible and uncertain.”

Salvador Cidrás

A1 PATIO, A1 GALLERY

MAR VICENTE

Shadows and Colour



Mar Vicente. *Space Pythagoras*, 2021. Photo: Mario López

10

Mar Vicente proposes a specific project for the MARCO spaces in tune with a work characterised by the economy of chromatic and compositional elements, and by experimentation with the form linked to the transformation of the pictorial support. The starting point is the square, which the artist develops towards the third dimension. As its most direct volume, the cube adopts unconventional attitudes which, together with the changing lighting and the point from which it is observed, affect the perception of volumes and spaces.

In conjunction with a selection of sculptural objects, the piece for the MARCO includes two specific interventions in which optical illusions and colour theory combine to create new versions of the same space, generating different experiences. The audience is the active element that gives rise to different scenes, and who makes the experience of the work multiply and extend indefinitely.

A1 PATIO, A1 GALLERY
Mar Vicente

“My main intention in my design for the exhibition in the MARCO of Vigo is to make the audience experience different states of perception of space and colour.

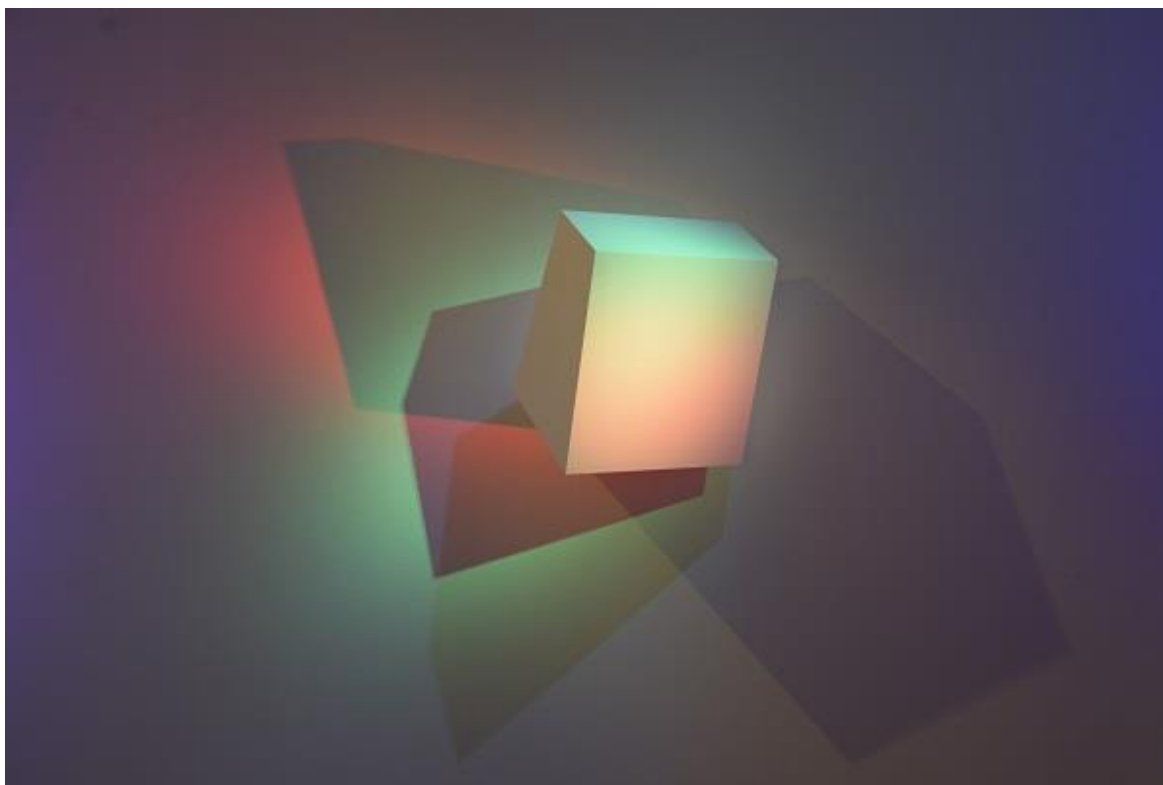
In Patio A1, the gallery is mainly transformed by a mural intervention which imitates an ‘architectural structure’. This geometrical composition is accompanied by a series of wall objects from the *Serie Pitágoras* [Pythagoras Series]. In this series, started in 2017, different shapes and volumes change depending on the point of view from where they are being observed. They are three-dimensional modular constructions that, together with the natural lighting of this space, allow us to appreciate the different facets of these objects throughout the day. We may re-read the shapes many times and always find different versions.

‘Shadow Is the Queen of Colour’. That is the title Derek Jarman gave to one of the chapters of his book *Chroma* (2017). I mention this because it concisely describes the way my thoughts about colour have turned and, therefore, it not only influences my oeuvre, but also explains the installation presented in the space of the Galería A1.

In the *Color-Sombra I* [Colour-Shadow I] and *Color-Sombra II* [Colour-Shadow II] installations, we will be able to experience some of the many facets of this harmony between light and darkness. Here, colour reveals itself as a shadow. Similarly, it is the location of the source of light that determines the shape of the shadow, that ‘dark’ area where the complementary colour to the source of light originates.

Mar Vicente

11



Mar Vicente. *Colour-shadow II*, 2021. Photo: Mario López

ABOUT THE ARTISTS

Mónica Alonso

Mónica Alonso (A Fonsagrada, Lugo, 1970) studied her Bachelor of Arts at the University of Salamanca and her PhD at the University of Vigo. In 1996 she was selected to participate in XII Muestra de Arte Joven, Instituto de la Juventud, Madrid. Her artistic career began in 1997 with an exhibition at the renowned Sala Montcada, Fundación “La Caixa” Barcelona. Among her main solo exhibitions are the ones held at CGAC in 2002; MAC Valdivia, Chile in 2004; Fundación Caixa Galicia in 2004; Museo de Lugo in 2011; La Quiñora Mexico D. F. in 2015.

She has taken part in a number of group exhibitions such as Mulleres do Silencio, MARCO Vigo, 2016, which focussed on women artists in Galicia in the 20th century and which ranked her as a central figure.

Mónica Alonso has also been awarded with numerous grants and awards for artistic creation such as: the Scholarship of Excellence of the Government of Mexico; the CAM Scholarship in Contemporary Art; the Scholarship of the Spanish Academy in Rome; the YADDO Scholarship, N. Y.; the Endesa Scholarship; the Unión FENOSA Scholarship, N.Y. And also, the following artistic residencies: Capacete, Rio de Janeiro; La Quiñonera, Mexico; Thownhouse Galler, Cairo, thanks to which she has executed various projects around the world.

Her multidisciplinary approach has led her to work in group projects: 8th Mostra Internazionale di Architettura NEXT, La Biennale di Venezia, Spanish Pavilion; Hospital Ward Therapy, Hospital Clínico Universitario de Santiago, CGAC; Chromatic intervention at Centro de Día Maceda, Ourense. Her interest in architecture and psychology led her to create and develop theories for a new discipline in 2012 called Psychospace. She is now undertaking her project “Human Spatial and Chromatic Perception” applied to various cultures and social groups.

<http://www.monicaalonso.com>

Rosendo Cid

Artist and writer, Rosendo Cid works with several media such as photography, collage, sculpture or drawing, in which he sometimes employs texts that complete or play a fundamental role in them. He has written prologues for several art catalogues and curated exhibitions.

He has exhibited regularly since 2000. Among his latest solo exhibitions are: La duda es el único estado posible, at Galería Nordés (2018), and Fe de erratas, at Fundación RAC (2017). Among his group exhibitions are: Afluentes 94: Os anos circulares —a selection of the most important Galician artists of the nineties. A selection of his most recently published books includes, among others, 365 maneras de estar en un hotel (Tulipa Editora 2021), and Los consejos no son un buen sitio para quedarse a vivir (Papeles Mínimos 2018.) He has also been published in anthologies such as El cántaro a la fuente. Aforistas españoles para el siglo XXI (Apeadero de Aforistas and Thémata Editorial 2020). Cid was awarded with the First CGAC Research and Essay on Contemporary Art Award (2018), and the Zona C Curatorship Award in Santiago de Compostela, with the exhibition Un cuarto propio, with included works by artist Rosa Neutro (2017).

<http://rosendocid.com>

Salvador and Juan Cidrás

Salvador Cidrás (Vigo, 1968) and Juan Cidrás (Moaña, 1965) constitute, since 2015, an artistic collective which approaches ceramic and textile media from a sculptural and pictorial perspective, respectively.

The ceramics are created from assembled pieces. The smooth surface of the exterior and the enameled and glossy texture of the interior merge to establish new spatial relationships between openings and volumes.

In textiles, they investigate the three-dimensional possibilities of the looms, developing spatial relationships between the texture of the fabric, the wood or the metal of the frame and the plane of the wall.

The exhibitions of Salvador and Juan Cidrás as a collective include, among others, *Breaking Boundaries*, Claustro de la Iglesia de San Simpliciano, Milan, Italy (2017); *Esgazados*, Galería Vilaseco, A Coruña, Spain (2018); Galería Salvatore Lanteri, Milan, Italy (2018); *Formabesta*, Sight Unseen Offsite, Hub Space, New York (2018); *New Realities*, Understanding Design, Sala XYZ, Barcelona (2018); Galería Casado Santapau, Madrid (2020). From the 13th of June, their work will be displayed at the group exhibition *Pés de barro*, Galería Municipal do Porto, Portugal (2021).

Mar Vicente

Mar Vicente (O Valadouro, Lugo, 1979) has a degree in Fine Arts –specialty in painting– from the University of Vigo in 2004.

She was awarded the Bolsa á creación artística Feima at Fundación Laxeiro (2006) where, a year later, her first outstanding solo exhibition, *Reflexo de superficies*, was held. Since then, she has exhibited regularly, both individually and collectively, in Spain, in Austria –where she has lived since 2008– in Germany, Hungary, Slovakia, Switzerland, France, the Czech Republic, Cuba and Colombia.

In 2011 she was selected to exhibit at the Museum Fridericianum in Kassel, where she participated at the Kasseler Kunstverein space under the title *Dimensionen der Malerei*. Other significant interventions carried out by the artist include: *Komposition I* at the Vasarely Museum in Budapest, *Columnas II* at the MARCO in Vigo, both opened in 2013, as well as the solo exhibitions *Light and Geometry* at Csikász Gallery (Veszprém-Hungary) and *Zerwürfeln*, at the Austrian Kulturforum in Bratislava, held in 2016 and 2017 respectively.

Her works are part of private collections, museums and European institutions.

Her latest publication, *Object and Painting*, edited by Ritter Verlag and released in 2019, includes a selection of the artist's work from 2006 to 2018.

www.marvicente.es

GENERAL INFORMATION / DOCUMENTATION / ACTIVITIES

Documentation

The Library-Documentation Center at MARCO has prepared a **documentary dossier**, which brings together links to articles and other information about the artists, which is available on the website www.marcovigo.com at [Library/News](#) and [Exhibitions/Present](#).

Learning Activities

For groups of Pre-School, Primary, Secondary, High School and others.

With the support of: Obra Social “la Caixa”

From 27 April, 2021

Place: exhibition halls

Hours: Tuesday to Friday from 11am to 1:30pm / For booking please call +34 986 113900 Ext. 100/ 986 113908

Workshops and other activities

Along with the visits and workshops for school children, the Museum’s educational department will organise a special programming for this exhibition including activities addressed to specific groups.

Information & guided tours

The exhibition staff is available for any questions or information, as well as regular guided tours:

Daily at 6pm

‘A la carte’ group tours, please call +34 986 113904 / 113900 to book

Exhibition Catalogue

On the occasion of this show, the MARCO Foundation will published an exhibition catalogue including text by the curators and the artists, and pictures of the exhibited works.

Contact Press and Communications Department

Marta Viana

Príncipe 54 - 36202 Vigo

Tel. +34 986 113908 / 113904 / 113900

comunicacion@marcovigo.com