

LUIS GORDILLO

Untitled (provisional)

Since it first opened to the public in 2007, the Fundació Suñol has striven to show the series of works acquired by Josep Suñol since 1970. A number of temporary exhibitions have helped raise awareness of much of this collection, arranged either by subject matter or chronologically in individual or collective formats. Following in the line of individual exhibitions, it now presents **Luis Gordillo. *Untitled (provisional)***, that looks at Gordillo's creative process, from the germ of an idea to the final work.

Luis Gordillo (Seville, 1934) is one of the best-represented artists in the Josep Suñol Collection. Many of the featured works come from the 1970s and 1980s, when he worked with gallery owner Fernando Vijande in Madrid. The friendship between Luis Gordillo, Josep Suñol and Fernando Vijande helped shape the process of putting together the series of pieces by him at the Josep Suñol Collection, which currently has the largest number of his pictures of any collection. The pieces in the Collection, together with others kept by Fernando Vijande and additional earlier and later pieces provided by the artist himself, have been brought together for this exhibition to illustrate the career of an artist whose work is difficult to classify or define and which leads us along cryptic paths.

This exhibition reveals the *procedural* moments Gordillo experiences and creates and which are especially transcendental given the uncertain emotional path along which we are led. Collages, drawings, colour prints, photographs and other basic work elements are used and reused in infinite



Luis Gordillo, *Cabeza macho*, 1973. © VEGAP, Barcelona, 2010

combinations and a visual reading reveals the artist's head-to-head tension with himself until he succumbs to his own incessant questioning.

Gordillo's **painting** never stops; it is constantly rethinking itself. Now more than ever, therefore, the work process is very much part of the picture. By observing this process we can see how the objects develop themselves to break the hierarchy of the painting, since we examine the spaces containing the ideas that resettle during the construction of the art work.

The exhibition rooms introduce us to the complex universes explored by Gordillo: the head as a thinking mechanism that can be examined (*Melchor Dúplex* and *Cabeza macho*), figures that are **mirrored** twofold or even threefold and can lead to multiple situations (*Trío gris y vinagre* and the resulting photographs). His interest in analysing the inside of the head – the mind – goes hand-in-hand with his curiosity in excavating the body. Gordillo explores the **labyrinths** along which

bodily fluids flow, the meandering tunnels of the intestines, the networks of the brain and veins, to create *Situaciones meándricas*.

These forks simply create fresh paths and infinitely new options. We also find this multiplying effect in *Espacios Tortilla*, where the images are broken and put back together, where they shatter again and again only to come back afresh. We could talk of vibrating, shaking, floating adrift, but we can also interpret the drawings in *Espacios Tortilla* as architectures that connect and disconnect at the same time as they are destroyed and rebuilt, where characters and heads spin through this chaos in an attempt to arrange themselves or, on the contrary, to remain lost.

Through his paintings, Gordillo leads us towards a world of **painting, mirrors** and **labyrinths**, all three of which are artificial inventions that reveal our own eventuality, our fleeting moments. And

far from emanating permanence – which might be what we'd like – they confirm that all there is is simply **provisional**.

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Curated by:

Luis Gordillo and Fundació Suñol



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