

27 works, 18 authors

Room 1

Our visit to the exhibition gets under way with pop art icon Andy Warhol's portrait of Mao Tse Tung. At the height of the Cold War, 1972 marked the start of a rapprochement between the United States and China, and Warhol's creative response was to demythologise the Chinese leader's face by colouring it as a symbol of the new power of the mass media and a parody of authoritarian culture in the People's Republic of China.

Room 2

Five Man Ray photographs of his friends Picasso, Dalí, Miró, Calder and Giacometti reflect a feeling of calm and quiet. They stand in stark contrast to Antonio Saura's highly radical, transfigured and reconstructed image. More than thirty years separate these two artists' visions of the human face.

Room 3

Freely expressive artists José Manuel Broto, José María Sicilia, Zush and Susana Solano are a good example of the powerful rediscovery of painting and sculpture in 1980s art in Spain. These four highly gestural pieces use direct interaction and nonverbal communication through very different symbolic universes to those from the previous conceptual phase.

Room 4

Artist Manolo Millares, born in the Canary Islands and cofounder of the El Paso group, personally created this dark, impenetrable *arpillera* tapestry that takes us back to the Guanche aborigines. Opposite, Darío Villaba's *Pies vendados*, created fifteen years after Millares' piece as a photographic emulsion on canvas, is a metaphysical, unclassifiable work, somewhere between figurativism and informalism that packs a powerful emotional punch.

Room 5

Two pieces from the 1970s: Andy Warhol's famous Campbell's Soup Cans silkscreen printing, which uses pop art to stress the mechanical uniformity of an everyday object and ridicule the consumer society; and *Grifo sonoro*, a unique, inimitable sound piece by Luis Lugán, a groundbreaking figure in electronic art.

Room 6

The spotlight is on the object in Antoni Tàpies' sculptures, both from 1987, which fill this space and show us the ever-present materiality in his work. Three Alberto García-Alix photographs reveal the everyday in three images of eloquent shoes, the Columbus statue-object in Barcelona wrapped by Christo, and Claudio Bravo's enigmatic wrapped *Paquete negro*, which all illustrate objectuality as a phenomenon of dialectic intentionality between subject and object.

Room 7

Nature, first interpreted through subtle organic forms in Jean Arp's and Lucio Fontana's sculptures, is rethought in Miquel Barceló's still lifes and Nino Longobardi's laid table, where the primitive, free lines turn the still lifes into scenes full of aesthetic tension.

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Curated by: Fundació Suñol



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OPENING HOURS

Monday to Saturday, 4pm to 8pm. Closed Sundays and Public Holidays

To visit outside these times, please telephone or email for an appointment

GROUP VISITS

For further information, please telephone or email