
SCULPTURE/ OBJECT

JOSEP SUÑOL COLLECTION

ANIVERSARI
2007/2012



English



© Claudio Bravo. Pan tostiado, 1974

This year marks Fundació Suñol's 5th anniversary. In celebration, the foundation has prepared a special program of activities to commemorate their trajectory over the past five years.

The first programmed activity is **SCULPTURE/OBJECT**, an exhibition that aims, on the one hand, to demonstrate the evolution of 20th century sculpture as it is represented in the collection and, on the other, to highlight the relationship between *sculpture* and *object*.

If the 20th century was a convulsive one in the world of painting, it was not any less so in sculpture – even though the discipline has often not been a deciding force in the great “-isms” that have been used to identify tendencies in art during the past one hundred years. Although the exhibition is based on a chronological development in sculpture, the different spaces are not arranged solely on the basis of a temporal logic. Instead, importance has

been given to the complicities that can be seen among the different pieces, often regardless of the years that separate one from another. In the same way, there is value attached to the criteria that went into the formation of the collection as it was built up based on a profound understanding of the contemporary history of art, but also according to the collector's intuition.

A powerful piece by **Chillida** welcomes the visitor. The expressive treatment of the material that characterizes the Basque artist is a demonstration of what we will see in the rest of the exhibition: all of the pieces on display are clear examples of a very “sculptural” process, in the unambiguous sense of working with material in space, and vindicating its place. In front of it, **Claudio Bravo’s** *Pan tostado*, presents the viewer with one of the fundamental questions at the heart of the exhibition: is there actually a limit that separates sculpture and object?

The exhibition continues with three rooms dedicated to artwork by national and international artists, from the early avant-garde, with **Giacomo Balla** as the main representative, up to work dating from the 1970s. **Pablo Gargallo** and **Juli González** are two unavoidable representatives of Spanish avant-garde sculpture, along with **Joan Miró**, who is represented in the exhibition by a small bronze; it is a later piece than the others, but just as essential. Works by **Alberto Giacometti**, **Jean Arp**, **Lucio Fontana** and **Alexander Calder** are testimony to the eclecticism that characterizes international sculpture in the decades following the Second World War. Chronologically decontextualized, although conceptually very similar to the works around it, is a piece made of bamboo reeds by the Catalan artist, **Moisès Villèlia**, which is an homage to Giacometti, whom he greatly admired.

The second block in the exhibition is focused mainly on the 1980s and 1990s. One of the rooms houses the work of two fundamental artists from the 1980s in this country: **Susana Solano** and **Jaume Plensa**, next to two of their most direct Spanish precedent artists: **Miquel Navarro** and **Sergi Aguilar** who began their work during the previous decade.

Another room is dedicated to a group of pieces that were also created during the 1980s and 1990s, with a few exceptions – like the work by **Zush** (1964) or **Jaume Xifra** (1974). The common denominator among these pieces is their link to the world around us and to everyday objects, two concepts that are closely associated with the ideology that motivated young British artists in the 1980s. **Tom Carr**, **Jordi Colomer**, **Pep Duran**, **Joan Rom**, **Bill Culbert**, **Jaume Barrera**, **Tonet Amorós**, **Elisabeth Ballet** and **Jordi Sabaté** are all artists whose work is displayed in this context. Finally, **Joan Cardells’s** work, placed in an independent room, makes reference to the anthropomorphic tradition in sculpture with a torso made out of waste material, which refers to the consumerist chaos that was taking hold of the world at the beginning of the 1980s.

Good private sculpture collections are not common, especially in the case of collections that were begun in the 1970s, which was a moment of great cultural convulsion. All the artists represented in this exhibition and the pieces included in it – whether because of the artists’ drive, the historical adequacy of the work, or the collectors’ sensitivity – are well-known representatives of the principal artistic movements in the evolution of sculpture/objects between 1915 and 1997.

ail for an appointment.

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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.
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