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# 5<sup>th</sup> ANNIVERSARY. 2007/2012

## FUNDACIÓ SUÑOL

BARCELONA 28<sup>th</sup> SEPTEMBER 2012 — 02<sup>nd</sup> MARCH 2013

### ENGLISH

ANIVERSARI  
2007/2012



LUIS LUGÁN. SILLA/BOLAS, SILLA/LUZ Y SONIDO, 1976. IRON. 125 x 60 x 60 cm (c. u.) © Luis Lugán, 2012

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This year, the Fundació Suñol celebrates five years since it opened to the public. To mark this occasion it has organised the exhibition *5<sup>th</sup> Anniversary*, whose eight chapters offer a fresh look at the Josep Suñol Collection under the following headings: ***Faces, Writings, Dreams, Bodies, Abstractions and Geometries, Landscapes, Expressionisms*** and ***Resistances***.

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The exhibits on the first and second floors take visitors on a journey through the last fifty years of artistic creation by showing works by over seventy Spanish and international artists using several different media: sculpture, photography, drawing, painting and mixed techniques.

The works in the exhibition are linked, compared and contrasted, and this dialogue should help visitors appreciate the patterns of history, which are never closed or linear, but instead created by a host of different communicative acts.

#### 1<sup>st</sup> FLOOR

The start of the exhibition on the first floor is flanked by two sculptures by **Luis Lugán**, two majestic chairs that invite visitors to engage with the work.

The exhibition continues with two rooms given over to the first chapter: ***Faces***. Here we can find pieces from the early 20<sup>th</sup> century, by artists such as **Pablo Picasso, Man Ray, Juli González** and

**Pablo Gargallo**, striking representatives of avant-garde art, and from the 1990s, with work by **Roman Buxbaum, Eduardo Arroyo, José Noguero, Jordi Sabaté, Ramon Puigpelat** and **Eloi Puig**. Each artist portrays a face in their own expressive style and form. We can also see some examples of what was happening in the United States in the 1960s, where **Andy Warhol's** pop art had a major influence, as well as its impact in Spain, with work by artists such as **Luis Gordillo**, a benchmark for a whole generation of artists from the movement known as New Madrid Figuration, including **Herminio Molero**. The faces created by **Zush** and **Claudio Bravo** and those photographed by **Xavier Miserachs** and **Richard Avedon** observe and speak to us, forging ties of otherness. For their part, **Tomás Gómez** and **Darío Villalba** make us ponder the enigma of what is being portrayed.

The following two rooms fall under the heading of ***Writings***. Both **Lawrence Weiner's** ephemeral work, presented at Nivell Zero in 2008 and documented with a series of photographs, and the other

five pieces by **Alighiero Boetti**, **Mercedes Costa**, **Curro González**, **Robert Llimós** and **Ignasi Aballí**, gradually reveal the purpose of writing in a work of art. The presence of signs may come from the creator's need to create different viewpoints, to sound out the limits of visual expression, or to open doors to the world of thoughts. The artist *writes* on a surface as if their writing were seeking to reinforce its simple materiality, sometimes through explicit annotations and others in a more latent fashion.

With **Dreams** we enter a mysterious, enticing space where it is no surprise to find **Salvador Dalí's** figurative surrealism and **Joan Miró's** more abstract work, as well as an introduction to work by **Joan Ponç**, one of the founders of the Dau al Set group, bursting with magical, supernatural and even monstrous beings. **Jaume Plensa's** drawing, **José Noguero's** photography and **Jordi Tolosa's** object, although very different in form, conjure up a disturbing atmosphere. **Guillermo Pérez Villalta's** canvas leads us to an unusual situation with its bright colours and geometric forms. In addition, **Robert Llimós** invites us to piece together the story behind the items on stage, and **Jaume Barrera** draws us into the poetry of a dreamlike state, in the same way as the other works in this section.

The final chapter on the first floor of the exhibition is about **Bodies**, either whole or in bits. **Robert Llimós's** drawings reflect an intimate, ethereal quality, in a clear return to 1960s figuration. In a body we can see a social circumstance, as in the piece by **Alberto García-Alix**, or an expression of eroticism, as represented by **Antoni Tàpies** and **Zush**. In this room there are also three sculptures, the oldest by **Juli González**, a key figure in Spanish avant-garde sculpture. The other two, by **Jordi Sabaté** and **Joan Rom**, combine different materials to create organic forms with a remarkable corporal nature, where materials are loaded with meaning. These bodies let themselves be conquered by other expressive forms, such as the menacing arm photographed by **Miquel Navarro**, with the suggestive features of a human-vegetable symbiosis. The eyes drawn by **Zush** insinuate the blurred line between dreams and reality, and the serene individuality of a resting body drawn by **Ramon Puigpelat** provides a stark contrast to the excessive presence of the Factory group, photographed by **Richard Avedon**, and the figurative energy of **Guillermo Pérez Villalta's** work.

## 2<sup>nd</sup> FLOOR

The exhibition continues on the second floor with a piece by **Antoni Tàpies** introducing the chapter on **Geometries and Abstractions**, where artists mark out their territory with inventive languages that break new ground. In the first room, **Juan Uslé's** synthetic, orderly geometry contrasts with **Robert Llimós's** expressive canvas, dominated by colour and brushstrokes, which seem to be trying to invade the structural forms of a chair, while in **Sergi Aguilar's** pieces, the material and geometry gradually take over part of the work's space. In the next room, **Luis Feito**, a member of the El Paso group and a representative of Spanish informalism, plunges into a powerfully expressive abstraction, while **Eva Lootz** presents a worn canvas that gives off a somewhat melancholic air. **Pablo Palazuelo's** and **Carmen Calvo's** pieces play with lines to create what could be an abstract glimpse of nature without ever offering us a clear vision. In contrast,

**Antoni Abad's** construction reveals an orderly, mass-produced, industrial, suffocating character, set against **José Noguero's** impassively theatrical photography.

The rooms dedicated to **Landscapes** take us on a journey through places that are vaguely familiar but which also have something unreal about them and transcend established geographical rules. **Jordi Teixidor's** brief expressiveness is complemented by **Miquel Mont's** colourful, material pieces; comes close to the almost ascetic austerity of **Joan Hernández Pijuan's** work; and at the same time is a far cry from **Antoni Socías's** emphatic concept. Each artist's creative vision adds an extra dimension to their landscape, shaped around space and time and sometimes underpinned by the most remarkable unreality. **Ferran Garcia Sevilla's** powerful, poetic language draws us towards an unknown horizon, while the chromatic force of **Manolo Quejido's** works offers an excellent prelude to the following chapter in the exhibition.

The chapter on **Expressionisms** gets under way with a well-known representative of Spanish informalism and member of the El Paso group, **Antonio Saura**, noted for his tremendously expressive works and who here addresses **Zush's** lynx's head, a good example of the powerful body-language we also find in **Miquel Barceló's** more figurative and radical canvas, as well as in **Robert Llimós's** one, with its strikingly powerful composition, movement and staging. All of them introduce new forms of seeing that challenge our standard perceptions. **Nino Longobardi's** piece offers a good example of neo-expressionism and Italian transavantgarde.

The exhibition finishes with a chapter on **Resistances**, which analyses the relationship between art and the artist's ideological component. Through his sculptures, **Rafael Canogar** brings out the tension that our social conscience can create and **Joan Brossa** points out the incoherence between accumulating money and human beings' finite nature. Further allusions are provided by **José Luis Alexanco**, with his ironic take on the Spanish constitution, and wars and genocides, which are condemned by **Antoni Miralda** and **Isidre Manils**. For his part, **Joan Rabascall** criticises the propaganda produced by the official media during Franco's dictatorship. And **Juan Genovés's** bold leap tries to explain people's individual position in situations of conflict. **Equipo Crónica** offers a sarcastic note, tinged with drama, by reinterpreting Diego Velázquez's *The Surrender of Breda* in a pop art style as a Spain-USA version.

We believe this exhibition clearly sets out the principles and interests that led Josep Suñol to bring together, exhibit and explain his collection of contemporary art over the last five years.



# Fundació Suñol

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**OPENING HOURS.** Monday to Friday, 11am to 2pm and 4pm to 8pm. 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.