

CAC Visit February 2015

Wassily Kandinsky

Abstract art can be a painting or sculpture (including [assemblage](#)) that does not depict a person, place or thing in the natural world -- even in an extremely distorted or exaggerated way. Therefore, the subject of the work is based on what you see: colour, shapes, brushstrokes, size, scale and, in some cases, the process [Abstract art](#) began in 1911 with such works as [Picture with a Circle](#) (1911) by the Russian artist Wassily Kandinsky (1866-1944).

Kandinsky believed that colours provoke emotions. Red was lively and confident; Green was peaceful with inner strength; Blue was deep and supernatural; Yellow could be warm, exciting, disturbing or totally bonkers; and White seemed silent but full of possibilities. He also assigned instrument tones to go with each colour: Red sounded like a trumpet; Green sounded like a middle-position violin; Light Blue sounded like flute; Dark Blue sounded like a cello, Yellow sounded like a fanfare of trumpets; and White sounded like the pause in a harmonious melody.

These analogies to sounds came from Kandinsky's appreciation for music, especially that by the contemporary Viennese composer Arnold Schoenberg (1874-1951). Kandinsky's titles often refer to the colours in the composition or to music, for example "improvisation."

The French artist Robert Delaunay (1885-1941) belonged to Kandinsky's Blue Rider (Die Blaue Reiter) group, and with his wife, Russian-born Sonia Delaunay-Turk (1885-1979), they both gravitated toward abstraction in their own movement Orphism or Orphic Cubism.

Adrian Ghenie – born (1977), educated and raised in Romania. He has attracted international acclaim with his highly unconventional compositions and stupendous technique. Like a master storyteller, he confidently guides us through images both figurative and abstract, in order to allow us to catch a glimpse of his interpretation of history. Ghenie's grand themes are power and its abuses, as well as forced exile and migration, which he weaves into suggestive imaginaries by borrowing boldly from the history of both art and cinema.

Above and beyond his gallery exhibitions in England, Germany, Belgium, France, Switzerland and the United States, a number of museums have already dedicated retrospective exhibitions to the young artist. A show at the National Museum for Contemporary Art in Bucharest in late 2009 will be followed, in 2010, by the S.M.A.K. in Ghent. In summer 2009, Hatje Kantz published a first monograph, while the art magazine "Flash Art" published a widely noticed cover story on him in November 2009. A publication on his works on paper is forthcoming.

The question for me is how to create a painting that gives you the intimacy of the movie experience, but at the same time remain a painting" Adrian Ghenie (1977, Baia Mare, Romania) sums up the creative process of his work in this way. CAC Málaga presents for the first time the exhibition of Romanian artist in Spain and by the number of works that make it up is the most important thing that has taken place to date in Europe. In total, 30, small and large format paintings will be.

Some of the recurring issues for the artist are the significant events of recent history, specifically those that refer to the conflict of the 20th century, such as World War II or the cold war. These themes appear in his paintings and are reflected through featured characters who, through their actions, have somehow changed the course of history, although not only at the political level, also in science or art.

For Fernando Francés, director of CAC Málaga: "Adrian Ghenie is a painter who knows how to create suspense, how to direct the scene and also, can provoke in the viewer, that magical mixture of uneasiness and expectation that so many artists want to create, and only a few know."

Ghenie masterfully uses his secrets by striving to leave traces of uncertainty in environmental questions and mysteries unsolved. What you feel in his painting is something like the feeling of being the supporting actor of a *thriller*, with a sketchy script which is designed to slowly introduce the viewer in the story. The viewer is supporting actor because the main role is restricted to characters that are icons of contemporary history. These icons are people who have changed the rhythm and the speed of history, science and art.

The unique style of the artist exhibits a perception of the historical character which is very different to the stereotypical known image. For example, he shows a deformed face, only with few detectable characteristics that help them be identified. Adolf Hitler (Untitled, 2011), Charles Darwin, and Vincent Van Gogh (*Self-Portrait as Vincent Van Gogh* 3, 2014) are the protagonists of his paintings. For the artist, sometimes it is necessary to return to the past to understand the present.

In his work, the combination of real images, images taken from documentary photographs, along with personal experiences, form a mental *collage* that form the starting point for the artist. The political change which lived in Europe in the mid-20th century, with the beginning and end of Nazism, the fall of communism, the bombing and the destruction of cities and intense propaganda of that era resulted in a society with a few experiences and perspectives

different from those of the other of historical ages. With strokes of the psychoanalysis, Ghenie tries to rebuild these experiences to better understand all subsequent changes in his paintings.

The artist examines the power that has the image and how it is perceived and remains in the subconscious of people. It serves the collective memory to recreate these experiences, being one of its sources. To do so, has experimented with different sizes of canvases and colours. The artist has also studied painters such as Velázquez and Rembrandt and times as the Renaissance or the Baroque and what it meant in the history of art, although their references are now in contemporary artists. With the passage of time, his work has increased in complexity, evolving towards abstraction in his latest paintings.

Adrian Ghenie was born in Baia Mare, Romania, in 1977. In 2001 he graduated at the University of Art and design in the Romanian city of Cluj. In 2006 he exhibited his first solo gallery Plan b in Cluj and from there was his artistic ascent.

Among the most outstanding exhibitions of the artist are at the

- Museum of contemporary art in Denver in United States (2012 / 2013)
- Museum of contemporary art in Ghent in Belgium (2010 / 2011)
- National Museum of contemporary art in Bucharest in Romania (2009 / 2010).

The exhibitions that the artist's work has been seen among those of Palazzo Grassi in the François Pinault Foundation in Venice, Italy (2011); at the Tate Liverpool in United Kingdom (2008); at the Biennale in Prague in the Czech Republic (2007 / 2009) and at the Biennale in Bucharest in Romania (2008).

Ghenie work also forms part of important public collections, including the at the Hammer Museum in Los Angeles, the Museum of contemporary art in Los Angeles; at the Museum of modern art in Antwerp in Belgium; at the Museum of modern art in San Francisco and at the Museum of contemporary art in Ghent. In 2005 he co-founded the Gallery Plan B in Cluj, a space for the production and exhibition of contemporary art, as well as being a Centre for the research of the Romanian art of the last 50 years. Ghenie lives and works between Berlin and Cluj.

Here is a you tube link which explains a few things using multimedia
: <https://www.youtube.com/watch?v=CGBzOQumwKY>

Abraham Lacalle

Bio : Abraham Lacalle (born Almería, 1962) trained in Seville and currently lives in Madrid. He began his artistic career in the 1980s and in 1989 held his first solo exhibition at the Galería Fúcares in Madrid. Lacalle's work has been included in museum and gallery exhibitions both in Spain and abroad. He took part in the Art Espagnol Contemporain exhibition (Marlborough Monaco, 2003) and in the XXXVI Prix International d'Art Contemporain organised by the Fondation Prince Pierre de Monaco. Lacalle's work is represented in numerous public collections in Spain's principal cultural institutions

His inspiration: Painting supports different stories, our personal situation and the permeability in relation to society. At the present time, disaster is better represented by an empty and broken glass rather than a bomb that has gone off somewhere around the world" Abraham Lacalle.

The CAC Málaga is now presenting *Malaga Triptych*, featuring previously unexhibited works in the form of three canvases and twenty drawings specifically created for this exhibition. Their subject matter is battlefields, although not in a strictly military sense: rather the conflict is shifted to human beings' internal conflicts in terms of their relationship with the environment..

For Fernando Francés, director of the CAC Málaga: "In his work Abraham Lacalle establishes a dialogue between our internal being and our environment, not necessarily antagonistic. Rather than speech, these wanderings are characterized by adventures and surprises, which help to make his work a truly emotional experience. Like other Spanish artists of the late 20th century and the new generation of the 21st century, Lacalle is heir to the Spanish pictorial tradition that emerged in the mid-1980s, moving towards abstraction and reflecting the principal social movements of the time. The artist takes cover behind these emotions in order to offer a mordant, committed critique of the current social situation. By focusing on over-exposure in the media, the voracity of the image culture which can perfectly bury any argument once and for all, Lacalle makes use of the full range of artillery to construct a reflection on contemporary themes and unresolved issues present in today's society."

In his "battlefields" Lacalle suggests a journey that starts with self-analysis in order to finally succumb in the face of contemporary reality, which is currently immersed in a devastating phase, in the artist's opinion. The three large-scale canvases in the exhibition visually document this odyssey of the human being using devices and resources characteristic of this artist, such as the generous use of colour, autobiographical elements and even a degree of licence in the inclusion of ironic and sarcastic notes.

In the first canvas, *Un iconoclasta anda suelto (An Iconoclast on the Loose)* (2014), the narrative begins with a desert-like landscape that seems to have been used for agriculture in some way but which is now abandoned. We see a ruined building that could be interpreted as the artist's own studio, of which almost nothing survives, covered over at the side by invasive vegetation and with the incongruous presence of a UFO, which initially strikes a discordant note but which the artist explains in terms of the sense of humour that he aims to bring to his work.

Atocha (2014), the second canvas in the series, depicts a jungle with a soldier and a wild animal. The peace exuded by this landscape is ruptured by the firing of a tank in the centre of the image.

Finally, in *Boztezo (Yawn)* (2014) Lacalle offers an apocalyptic scene showing an area of ground that has been bombed after a battle. The colour of the sky, the ravaged trees and the corpse of a barely recognizable human being, who has perished during the battle, produce a devastating image.

Abraham Lacalle belongs to the generation of painters that emerged in the 1980s. Over the course of his career he has focused on different themes and his most recent works involve a critique of the psychological state of society, which is insufficiently active and too hedonistic in his opinion. For Lacalle, painting is a way of channelling different states, such as indignation, ambition or hopes. It is, in other words, a vehicle for social communication.

In his painting Lacalle aims to attract attention and to achieve a degree of liberation. His work involves a range of different styles ranging from the figurative to the abstract. Another defining feature of his output is the use of colour, based on striking tones. Lacalle has said that he has been obsessed with colour since childhood and that he deploys it to give his works profundity. In his canvases it seems as if the painting does not end at the physical margins, thus extending his narratives beyond what can be seen at first sight and encouraging individual reflection on our immediate context. As a result, the viewer becomes an active agent in the entire artistic process.

Contemporary society is not Lacalle's only focus of interest and he also looks at the major artistic and literary movements of the 20th century from an ironic viewpoint. His work includes literary references to authors such as Jack Kerouac, Cormac McCarthy and Thomas Bernhard. These references have subsequently become the subject of paintings.

review from La Pais, translated by Microsoft translator and me!!!!

Seeing, his paintings is always a pleasant experience. His works of act as a magnet that attracts with equal intensity to laymen and specialists in contemporary art. Abraham Lacalle (Almería, 1962) is a hedonist and his works are full of that impulse that leads you to enjoy the good life.

The artist has managed to jump into the international art market, especially since he joined Madrid Marlborough Gallery. He began his career in Seville, and returned in 2002 after spending eight years in Madrid.

Lacalle is an "urban painter", a creator "without Mania" to create that part of a universe of overlapping worlds which are marked by very flat and primary colours, a sort of magma that sometimes swallows references to reality and whose vitality to catch all types of audiences. "They are pictures to study for a long period. Ambiguous images that the viewer has to build; but that they always retain a reference to the reality, explains the artist in his studio in Pérez Galdós Street, in Seville barrio de La Alfalfa.

Maria Canas

Suggestive lips that invite you to kiss, but that hides a terrible denouement: fire appears on the scene, the danger is present and the fear is palpable. A paradox insinuating and unreal, but that doesn't hide the truth: love is dangerous, leading to the abyss and you may end up destroying people. This is the version that María Cañas has made about one of the strongest universal feelings that exist, but which shows the risks, to the point of becoming to destroy everything.

CAC Málaga presents *Kiss the Fire* (2007) a video art which recreates using suggestive figures, erotic and dreamlike images to expose the dangers of excessive passion. Fire is an allegory of a fatal outcome, accompanied by music, it makes the viewer examine the boundaries between love and death are not entirely defined. The danger is evident in every frame of the video. For the artist, love and heartbreak are two sides of the same coin.

María Cañas uses images from the history of art, contemporary icons, feature-length movies, advertising and the internet, to name a few sources. They all blend together in this video collage to purge the sins of contemporary society, which, in his view, is saturated with images and excessive iconography that slash the pornographic.

María Cañas holds a degree in fine arts. She took a doctorate in aesthetics and history of philosophy in the University of Seville. She is defined as a collector and "Archivist" of images. She directs animal house TV productions, a production company that performs video creations, videos, installations, digital imaging and internet projects. Her work has been exhibited in national galleries. In addition, her work has been presented in festivals and international events including the LOOP Festival'07,'06 BAC, the International Film Festival of Las Palmas, Art Futura, Medialab Panorama Digital 03, VAD (Girona) or Transmediale 03 (Berlin). Throughout her career she has won numerous awards and recognitions including the Ibn Batuta FIAV Prize (France), Memorimage award video (Reus) and the prize Román Gubern of Cinéma d'Assaig, among others.

Technical data:

Kiss the Fire , 2007. video installation composed of three movies that are broadcast on loop (*Kiss the Fire*, *the black soul choir* and *love is the devil*), which was exhibited for the first time in 2007 the Santa Lucia Church of Seville.

