



CULTURE = CAPITAL

Oliva Arauna Collection

Torre de Don Borja, Santillana del Mar / 2022

Art almost always moves in a border zone between enquiry, research, lyrical expression and aesthetic exploration. This crossroads gives rise, first, to unconventional gazes that tend to question what is seen; then to works that disrupt dominant meanings and offer new points of view of reality.

Questioning something is the first step in order to be able to initiate a transformation, whether personal or collective. The artists are often at the forefront of society and with their artworks they point towards new paths, or at least their possibility.

This exhibition brings together pieces by creators who are characterised by their discordant, critical views, which are alien to the common vision and which contribute to the enrichment, transformation and progress of society.

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Torre de Don Borja, 2022

ground floor

/ Alfredo Jaar / Helena Almeida / Miguel Rio Branco / Botto & Bruno / Rosa Brun / Nuno
Nunes-Ferreira / Per Barclay / Susana Solano / Esther Gaton / Matthew Barney / Thomas
Ruff / Maria Maria Acha -Kutscher /

/ Alfredo Jaar /

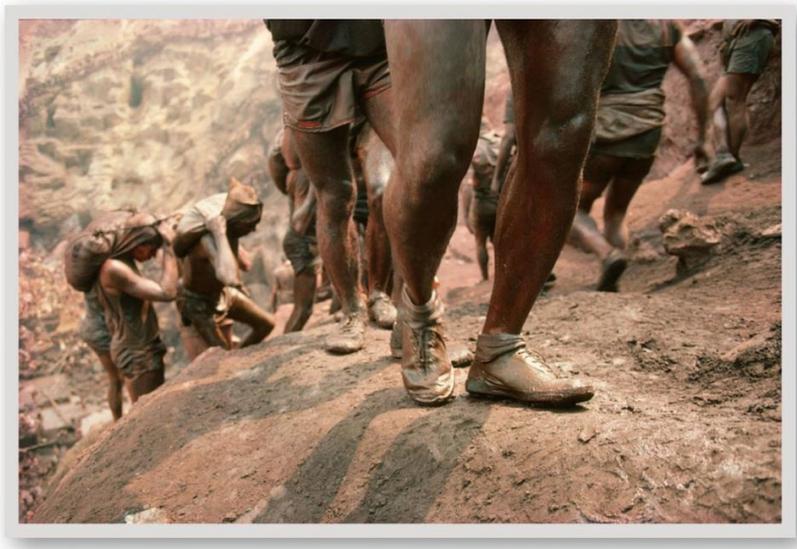


Alfredo Jaar, Cultura = Capital, 2012

Neon

18 x 150 cm

Alfredo Jaar, artist, architect and filmmaker born in Santiago de Chile in 1956, has lived and worked in New York since the 1980s. His works deal with themes related to social, political and geographical world crises. He explores the unequal power relations and the social and political divides resulting from globalisation. Despite his clear desire to denounce history, Jaar does not renounce aesthetics. He is the author of the piece 'Culture = Capital', which gives this exhibition its title. The neon message refers to Joseph Beuys' concept of 'Kunst = Kapital'. For Jaar, art and culture is a space of resistance and plays a key role in our daily political lives. The equation Culture = Capital recognises that culture is not only a factor of economic development, but a basic need and a key element for social progress. Culture, for the artist, represents the true capital of society.



Alfredo Jaar, Gold in the morning, 1985

Light box

121.9 x 182.9 x 12.7 cm

Jaar is also the creator of 'Gold in the morning', a snapshot that is part of the extensive photographic report on Serra Pelada, an open-pit gold mine located in the Brazilian Amazon. For the artist, this remote mine is a metaphor for the enormous gap between the economies and workers from developed countries and those from the developing world.

His artistic production is exhibited in important international galleries and museums, such as the Museum of Modern Art and the Guggenheim Museum, New York; the Sao Paulo Museum of Art; the Centre Georges Pompidou; the Reina Sofia Museum, the Stedelijk Museum; among others. He has been recognised for his artistic work throughout his career: he received the MacArthur Fellowship in 2000, the Hiroshima Art Prize in 2018 and the Hasselblad Photography Prize in 2020. He participated in the Biennale di Venezia (1986, 2007, 2009 and 2013), the Bienal de São Paulo (1987, 1989, 2010, 2021) and Documenta in Kassel (1987, 2002).

/ Helena Almeida /



Helena Almeida, Dentro de mim, 2000
B/W Photography
206 x 125 cm

Another groundbreaking vision is that of the Portuguese artist Helena Almeida (1934-2018, Portugal). Almeida is known for experimenting with her own image and exploring the relationship between the human body and its surrounding space. The artist said in an interview: 'my work is my body, my body is my work'. Her artistic work is a long path of research that concludes in photographs such as the one exhibited in the Tower of Don Borja: 'Dentro de mim'. This treatment of the female body and its representation in times of dictatorship in Portugal has made her a reference in international feminism.

She participated in the 51st edition of the Biennale di Venezia and her work can be found in institutional collections such as the MoMA, the Tate, the Reina Sofia Museum, the Calouste Gulbenkian Foundation, the Serralves Foundation, the CGAC in Santiago, the Es Baluard Collection, FRAC, the Arco Foundation, among others.

/ Miguel Rio Branco /



Miguel Rio Branco, Tres rostros amasados y azules, 1994

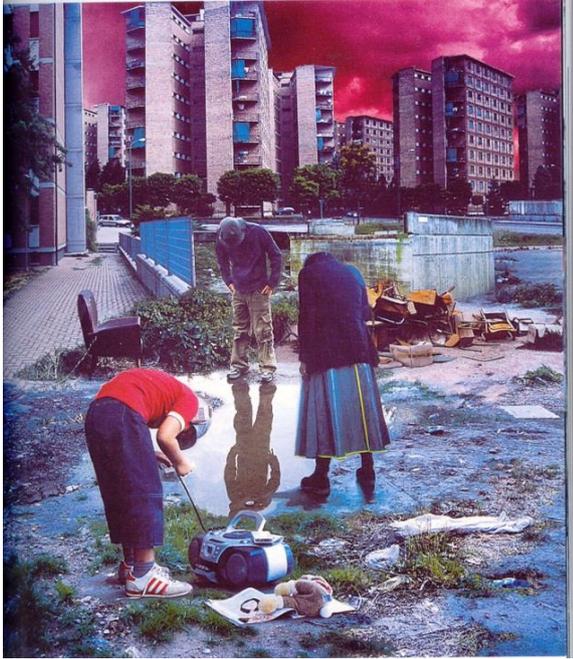
Cibachrome

120 x 120 cm each

Miguel Rio Branco was born by chance in Las Palmas de Gran Canaria in 1949 because he is the son of diplomats. However, he is Brazilian, and currently lives and works in Rio de Janeiro. With a career rooted in photojournalism and marked by social criticism, Rio Branco's work can be defined as a kind of poetic documentary. He was one of the first photographers to document the Brazilian working classes. His art training gives a particular material nature to his work as photographer and filmmaker. The use of colour in his photographs is the result of this art influence. Rio Branco does not try to reflect what exists, but to create new possibilities of existence, new truths and looks.

His work has been exhibited in museums around the world and is part of public and private collections in Museum of Modern Art of Rio de Janeiro; Museum of Modern Art of São Paulo; Centre George Pompidou, Paris; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam; Museum of Photographic Arts of San Diego; Metropolitan Museum of New York, among others. He was awarded the Grand Prize of the First Triennial of Photography at the Museum of Modern Art of São Paulo and the Kodak Prize for Photographic Criticism (France, 1982).

/ Botto & Bruno /



Botto & Bruno, Family Life III, 2001
Printing on PVC
235 x 219 cm

Gianfranco Botto (1963) and Roberta Bruno (1966) live and work in Turin. Botto & Bruno is an artistic collective formed in the 1990s that mainly uses photography, drawing, video and installations as means of expression. Their visions of suburbs with often apocalyptic and surrealistic skies, characterised by abandoned buildings and run-down places, are famous and unmistakable. The two artists mainly use the camera as a means of research: they take many images of the suburbs, of their city and of the places where they are going to exhibit. They make digital collages out of those photographs and create new scenarios and invented landscapes. In their works criticism and poetry always go hand in hand. The artists' aim seems to be to bring to light the poetry that every place, even the most abandoned, has within it.

Their work has been exhibited in institutions such as the Merz Foundation, Unlimited Art Basel and CaixaForum. In 2002 they participated in the Biennale di Venezia. Their artistic production is exhibited in several collections such as: MAMAC, Fundación Sandretto, Museo de Cantabria, among others.

/ Rosa Brun /



Rosa Brun, Untitled, 1988
Mixed media on wood and metal
205 x 100 x 35 cm

Rosa Brun was born in Madrid in 1955. Her artistic work is situated between conceptualism, minimalism and American colour fields. Her work tackles the pictorial problems within the new ways of abstraction that was developed in the nineties on the Spanish scene. Since the end of the eighties, she looks for new limits in her paintings, from the purely two-dimensional to the spatial installation and the relationship with architecture. The use of supports in materials such as aluminium, lead, imitation leather, steel, and wood, give certain expressive qualities to the painting. The simple geometric forms in flat fields of colour with strong, acid and contrasting tonalities, with a slight expressive and gestural invoice, define her works. They are arranged on the wall, one on top of the other – forming strata, juxtapositions or overlaps – or as free-standing objects, and interact with each other in the architectural space.

Her works are included in important public and private collections such as the Museo Reina Sofía, Madrid; Museo de Arte Contemporáneo Helga de Alvear, Cáceres, Museo Patio Herreriano, Valladolid, Fundación La Caixa, Barcelona, CA2M, Centro de Arte Dos de Mayo, Comunidad de Madrid, CAC de Málaga, CAAC, Centro Andaluz de Arte Contemporáneo, Sevilla, Museo Arte Contemporáneo Artium, Vitoria, Colección Banco de España, among others.

/ Nuno Nunes-Ferreira /



Nuno Nunes-Ferreira, Verao Quente, 2017

Installation

280 x 500 cm

Nuno Nunes-Ferreira (1976, Portugal). His work is organised around concepts such as memory, silence, struggle, symbol and truth. It is based on intense and meticulous documentation and research. With his works he tries to unravel the recent history of Portugal and to show a special concern for showing the processes of change. He questions established concepts of our recent history, such as freedom and truth, and encourages the debate about censorship of information. In 'Verao Quente' the theme revolves around what happened on 25 April of 1974, the day of the Portuguese Revolution or the Carnation Revolution, and the consequences of ending 48 years of Estado Novo or Salazarism. The original magazines and newspapers are evidence of the cumulative and investigative character which is recurrent in the artist's work. This artwork clearly represents the papering in the streets that seek the attention of the masses.

His work can be found in numerous collections, including the following: Fundação Calouste Gulbenkian, IVAM and Fundació Sorigué, among others. He has participated regularly in exhibitions and numerous fairs since 2000.

/ Per Barclay /



Per Barclay, Hotel Otava, 1992

Colour photography

215 / 155 cm

Per Barclay (Oslo, 1955) is an artist of Norwegian origin with whom Oliva Arauna Gallery has worked since 1993. He currently works and lives between Oslo and Turin. Barclay is a multidisciplinary artist who works in sculpture, photography and installation. The two main aspects on which his work is based are: on the one hand, installations, carried out in interiors and exteriors of buildings, characterised by their intervention with liquid elements such as water or oil and, on the other hand, photography, sometimes as a record of his interventions, sometimes conceived as sculpture. 'Hotel Otava' is an example of his photographs based on the reflection produced by liquid elements (oil, water and blood). Through light and symmetry he creates the ambiguity of the photographed space. For Barclay, time is unreal and space is timeless.

Barclay participated in the Nordic pavilion at the Biennale di Venezia in 1990 and has had solo exhibitions at the Palacio de Cristal del Museo Reina Sofía, Sala Rekalde, IVAM, Fondazione Merz, Henie-Onstad Art Centre and the Museum of Modern and Contemporary Art in Nice, among other institutions.

/ Susana Solano /



Susana Solano, *Tinta de llimó*, 1989
Iron and stainless steel
201 x 141 x 175 cm

Susana Solano is a sculptor born in 1946 in Barcelona, where she lives and works today. An artist of great international renown, she is considered the heiress of the Spanish sculptural tradition initiated by Julio González, Jorge Oteiza and Eduardo Chillida. During the eighties, the most characteristic production of the artist are the sculptures. By setting a dialogue with the industrial aesthetics, she provokes a new spiritual and spatial relationship between the person and the object. She brings together shapes that often remind us of objects, furniture or architectural installations, but all of which makes the person a new generator of spaces. Unlike other sculptures of the same period which, given their closed, almost caged form, did not invite the spectator to enter into them, 'Tinta de llimó' is presented as an open receptacle, ready to be explored.

In 1988 she was awarded the National Prize for Fine Arts by the Spanish Ministry of Culture and was invited to be the representative, together with Jorge Oteiza, of the Spanish Pavilion at the 43th Biennale di Venezia. She also took part in Documenta (1987 and 1992), being the only Spanish woman artist to have participated twice. Her work can be found in collections such as Artium in Vitoria-Gasteiz, Stedelijk Museum in Amsterdam, MoMA in New York, Fundación La Caixa in Barcelona, Museo Nacional Centro de Arte Reina Sofía in Madrid and MACBA in Barcelona.

/ Esther Gatón /



Esther Gatón, Tiriti titi (bouncing pieces/rebotantes), 2019
Latex, pigments, burlap, glitter, threads, polyurethane foam and balls
12 pieces of 45 x 45 x 50cm each

Esther Gatón was born in Valladolid in 1988 and currently lives and works in Madrid and London. The artist builds specific environments for each space through sculptures, audiovisual pieces or lighting. With her work she distorts the meanings that each material carries, giving rise to forms that modify our movement or posture, as the prevailing form is not what the object does, but what the object itself makes us do.

The pieces that make up Tiriti titi act like little rattles in space, both in their shape and their behaviour in space: they bounce and spread out in the exhibition room. Their unfinished forms and their bouncing nature, like the rattle, form a playful work.

Her work has been exhibited in institutions such as Matadero Madrid, La Casa Encendida, Museo Patio Herreriano, Museo Picasso Barcelona, Fabra I Coats, CENTEX Valparaíso Chile and The Watch Berlin. She has recently received awards from Circuitos de las Artes Plásticas, Injuve and Ayudas a la Creación de la Comunidad de Madrid.

/ Maria Maria Acha Kutscher /



Maria Maria Acha-Kutscher, Womankind Series, 2011
Photo collage
61 x 49.5 cm

Maria Maria Acha-Kutscher was born in Lima in 1968 and currently lives and works in Madrid. Acha-Kutscher focuses her work on women and their history, the struggles for emancipation and equality, and the cultural construction of femininity. Maria Maria organises her work in long-term projects. She develops a unique language and methodology for each project. Each of her works is an artistic product in itself. However, her works are also instruments for social change that contribute to political transformations, especially for women. She defines herself as a feminist artist and believes in art as a powerful political tool.

For the project Womankind, the artist researched photographic archives in order to highlight the fact that visual history discriminating against women has also been constructed in the imagery of the camera. The project consists of several series of digital photo collages, created from archival images, the Internet, magazines, books and photographs taken by the artist.

She has had solo exhibitions in cities such as Lima, Haifa, Mexico City and Sarajevo. Recently, the exhibition of his project Womankind at La Virreina Centro de la Imagen in Barcelona was celebrated by the press and the public. She received the Contemporary Art Creation Award from Madrid City Council in 2017 and the Biennial of Photography 2014 in Mexico. Her work can be found in collections such as the MACBA Museum, the Museum of Modern Art of Santander and Cantabria and the Juan Mulder Collection, among others.

/ Matthew Barney /



Matthew Barney, Cremaster 3. Chrysler Imperial, 2001
C-print in acrylic frame
61 x 71,1 cm, with frame

Matthew Barney was born in San Francisco in 1967. His ideas take the form of sculptures, installations, photographs and videos, and have created over the course of two decades a very particular aesthetic system, full of symbolism, myths and magic (and magicians), transposed into extravagant, strange and seductive images.

The most recognised cycle of his work is Cremaster, a compendium of video art and sculpture exhibited between 1994 and 2002. It consists of five feature-length films that deal with the exploration of male identity and are composed of a mixture of autobiography, history, mythology and a very intimate universe where images and symbols are interconnected. The title refers to the cremaster, the muscle that supports the testicles and makes them move up and down according to changes in temperature, external stimulation or fear. The five parts, in no particular order, were developed cinematographically, through photographs, drawings, sculptures and installations made for each episode.

He participated in Documenta 9 in Kassel and in the Whitney Museum's biennial exhibitions (1993–1995). His work has been exhibited at the Guggenheim Museum in New York, the Serpentine Gallery in London, the Kunsthalle Wien, the Astrup Fearnley Museum of Modern Art in Oslo and the Fondazione Merz in Turin. His work was also included in important group exhibitions such as the Biennale di Venezia (2003) and the Centre pour 'Image Contemporaine in Paris.

/ Thomas Ruff /



Thomas Ruff, Zeitungsfotos, 1991
5 framed silkscreen prints
Various sizes

Thomas Ruff was born in Germany in 1958, where he currently lives and works. He belongs to the generation of photographers who graduated from the Academy of Fine Arts in Düsseldorf and who trained alongside artists such as Andreas Gursky, Thomas Struth and Candida Höfer. In his work Ruff has explored the possibility of different image-making procedures, from documentary style, portraits used for official identification, night vision camera photography, images of galaxies taken with telescopes, to images from the media and the Internet. Since the 1990s the artist has produced a series of works in which his clear interest is the iconographic structures of archival images.

Between 1981 and 1991 Ruff collected more than 2,500 photographs from the German press. Photographs of all kinds, politics, finance, sport, history, culture, science and technology. It was not until 1990 with the fall of the Berlin Wall and the reunification of Germany that the artist re-photographed the images to create the series *Zeitungsfoto* (press photo). Re-photographing the press cuttings has a double meaning: to make the original creation everlasting and, at the same time, to reconstruct another original.

His work is in the collections of museums including the Metropolitan Museum of Art, New York; Hamburger Bahnhof in Berlin; Moderna Museet, Stockholm; the Art Institute of Chicago; National Gallery of Victoria, Melbourne; Stedelijk Museo voor Actuele Kunst, Ghent; the Solomon R. Guggenheim Museum. His works was presented at Documenta 9 (1992), the Biennale di Venezia (1995 and 2005), the Biennale of Sydney (1996) and the Biennale de São Paulo (2002).

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Torre de Don Borja, 2022

first floor

/ Burt Barr / Alicia Framis / Anri Sala / Jan de Cock / Juan Carlos Robles / On Kawara /
Robert Filliou / Gabriele Basilico / Zwelethu Mthethwa / Marcelo Cidade / Antoni
Abad / Malick Sidibé /

/ Burt Barr /



Burt Barr, *Prison Kiss*, 2001
DVD, black monitors and stands
Variable dimensions

Burt Barr was born in Maine in 1938 and died in New York in 2016. He is known for stripping away the complexity of traditional film techniques used in television and cinema. His works are characterised by their simple use of techniques such as slow motion, close-ups, ellipsis, transitions, etc. This unusual use of techniques transports the viewer to another use of time, sound and space, making the viewer take a conscious and careful look at the work.

He started making video in the mid-eighties. Several well-known artists and actors have participated in his works: Trisha Brown, Robert Rauschenberg or William DaFoe are an example. Introducing these characters in his works gave another dimension to his work, that of documenting the New York art community during that period.

Prison Kiss depicts the impossible encounter between two lovers whose image is framed and separated by a television monitor. The role of the lovers is played by the American sculptor Teresita Fernández and the photographer Tim Davies.

Barr received numerous awards and participated in exhibitions at museums such as the Whitney Museum of American Art, Museum Boymans- Rotterdam, the CAPC Musée-Bordeaux, MoMA PS1, Museo Reina Sofia and Platform Garanti Contemporary Art Center in Istanbul, among others. He has also participated in the Toronto and Berlin film festivals.

/ Alicia Framis /



Alicia Framis, *Secret Strike*, 5 minutes thinking of her, 2005

DVD Pal

4 min

Alicia Framis was born in Barcelona in 1967 and currently lives and works in Amsterdam. She is a multidisciplinary artist whose practice fuses architecture, design, fashion and performance. In her works she often works from social and feminist discourses. She develops platforms for creative social interaction, often through interdisciplinary collaboration with other artists and specialists in various fields. For Framis the art object is too limited to communicate ideas and emotions. Therefore, as an artist, she believes that the best solution is to reach out to the public through direct contact and interaction. All her works focus on the analysis of human existence and social relations, seeking to create unexpected encounters and experiences with the viewer.

Secret Strike is a series of actions filmed in different settings with local protagonists. Some take place in an Inditex factory, in the Tate Modern, in the Van Gogh Museum or in the streets of Lérida. In all of them, a group of people remain motionless for a certain period of time in a silent strike.

Framis' work is included in numerous collections, including the FRAC Lorraine Collection, Migros Museum für Gegenwartskunst, MUSAC de Castilla y León, Stedelijk Museum Collection, and VandenBroek Foundation, among others. In 2003 she represented the Netherlands in the Dutch Pavilion at the Biennale di Venezia.

/ Anri Sala /



Anri Sala, Casa Zoo IV, 2001
Colour photography on aluminium
110 x 165 cm

Anri Sala was born in Albania in 1974, and currently lives and works in Berlin. Through a variety of media (video installation, sculpture, photography, performance and audio tracks), he explores non-verbal communication through narratives and ideas. In contrast to traditional cinema, his distinctive use of filmic narrative challenges the supremacy of the image. He allows sound and music to speak of history and memory, uniting the viewer's past, present and future in a single filmic experience. His videos are presented in a variety of immersive spaces to be experienced with the whole body: modified environments with carefully designed lighting and sound that stimulate a visceral experience of architecture.

Anri Sala's photographs invite the viewer to participate in his world of cultural observation, in which socio-political environments are often intertwined with personal experiences as a backdrop. By moving away from an understanding based on 'logical' and direct language, his work opens the door to multiple perspectives and interpretations.

He was awarded prizes such as: The Vincent Award, the Mario Merz Prize and the young artist prize at the 49th Biennale di Venezia where he participated again years later representing France and Albania in 2017, 2013, 2003 and 1999. He also participated in Documenta 13 and Manifesta 4. His work was exhibited individually in institutions such as: Centro Botin, Castello di Rivoli, Museo Tamayo, Centre Pompidou, Serpentine Gallery, among others.

/ Jan de Cock /



Jan de Cock, Denkmal 47 Stella Lohaus Gallery, Vlaamse Kaai 47, Antwerpen 2004, Fig II, 2004
Light boxes
(3X) 100 x 100 x 20 cm each

Jan de Cock was born in 1976 in Belgium where he currently lives and works. Since his first creations he has been dealing with the theme of production and the way an artist relates to modernism.

De Cock uses filming concepts in his photographs and installations: duration, passage of time and mise-en-scène to describe the way the works are framed and tell stories.

The artist belongs to a long tradition in which art is not seen as a generator of true meaning, but as a way to make a difference; his art shows alternatives by pushing the limits of freedom of aesthetic discourse.

The German word Denkmal, which names this series of photographs, implies both a monument and a memorial. De Cock's work recalls a moment in the early twentieth century when the ambitions of art and architecture met in a common quest for the transformation of society. In this sense, this series could be read as a memory of a moment of the past. However, De Cock's aim is not simply to yearn for a utopian past, but to provide a new awareness of the importance of architectural space.

He had solo exhibitions at the Tate in London, the MoMA, BOZAR, the Centre Pompidou, the Palais des Beaux-Arts in Brussels and the Staatliche Kunsthalle Baden-Baden, among others. He participated in Manifesta 5 in San Sebastian.

/ Juan Carlos Robles /



Juan Carlos Robles, Berlin-Net I, 1999

15 Cibachrome photographs

300 x 125 cm

Juan Carlos Robles was born in Seville in 1962. He lives and works between Berlin and Malaga. Through photography, video, sculpture and intervention in public space, he opens a sociological, psychological, philosophical and political reflection on the tension between transience and the sense of belonging to the contemporary world.

With his camera he collects images that best represent the movement of today's society. The artist focuses on cities and the human activity in them, mainly on urban traffic and movement, but also on the contradictory relationship between communication–incommunication, on the power that information and technology exert on citizens, and the normative models of behaviour. His works often capture 'non-places' (escalators, lifts, stations), anonymous spaces that are common to any territory.

The use of photography in this work functions as a record of a specific time and space but also as a trigger for questions about the signs hidden in it: what identities are hidden behind the surnames, what is the relationship between them...?

He exhibited at the Museo Reina Sofía, Fundació La Caixa, Arts Sta Mònica, Pabellón Mies van Der Rohe, MACBA, CAAC in Seville, CAAM in Las Palmas de Gran Canaria, Haus der Kulturen der Welt, KunstBank Senate Hall in Berlin, Royal College of Art in London, Art in General in New York, Museo de Arte Carrillo Gil and Museo de Arte Moderno de Buenos Aires.

/ Malick Sidibé /



Malick Sidibé, Soireé Las Vegas dez Kamissoko, 1964–2009

Gelatin silver

27 x 27 cm

Malick Sidibé was born in Soloba, Mali in 1936, and 80 years later he died in the same country. His black and white photography reflects the popular Malian society of the 60s and 70s. In 1962 he opened his own studio in Bamako. His style of creating portraits proved to be unique. He started experimenting with backgrounds and then asked his subjects to bring their own objects to be portrayed, be it a record, a bicycle or a goat.

At the same time, he began to attend different night events to portray the youth of the time. These photographs show us Mali at the beginning of its independence from France, years full of hope and zest for life. His works are historical records and records of intimate celebrations of the new national identity. There were the young men in sunglasses and elephant-leg jeans, the girls in colourful traditional costumes with handbags on their arms or even mini-skirts, the parties with the record player and the rhythms of cha-cha-cha and the twist. They are a portrait of a country that was able to open up to modernity without betraying its own past. The photographs on display include both snapshots of night-time parties and portraits in the artist's studio.

He received the Golden Lion at the Biennale di Venezia in 2007 and was awarded the Hasselblad Photography Prize in 2003 and the World Press Photo Award in 2010. Sidibé's work can be found in collections such as the Contemporary African Art Collection (CAAC), the Paul Getty Museum, the Fondation Cartier in Paris, the Walther Collection, the MET Museum and MoMA, among others.

/ On Kawara /



On Kawara, I Read, 2017
6 volumes in wooden box.
Wooden box: 37 x 41 x 31.5 cm

On Kawara was born in 1933 in Japan and died in 2014 in the United States. The artist is widely known for his conceptual works. For more than fifty years Kawara created paintings, drawings, books and recordings that analysed chronological time and its function as a measure of human existence. 'I am still alive', he wrote in his telegrams sent to acquaintances. It is precisely existence, human action (specifically his own) that the artist records in time through his works: I Got Up (the moment he got up), I Went (where he went), I Met (the people he saw) and I Read (what he read in the newspapers).

I Read begins in 1966 and ends in 1995 and each sheet that makes up the work is a date on which the artist made one of his daily paintings. These sheets have different types of annotations: in relation to the date, to the news item, to the images...

Kawara's work has been exhibited internationally and is part of collections such as those of the Centre Pompidou, the Kunstmuseum Basel, the MoMA, the Tate and the Whitney Museum, among others. During his lifetime he took part in Documenta 11 and the Biennale di Venezia in 1976.

/ Robert Filliou /



Robert Filliou, Hand Show, 1967

B/W Silkscreen print

24 pieces, 28.2 x 22cm each

Robert Filliou was born in France in 1926 and died in the same country 61 years later. He was a poet and artist involved in the Fluxus movement. His productions – called 'artistic proposals' – include plays, action-poems, street performances, happenings, object-poems, assemblies, repetitions, mail art, books, texts, games, conceptual maps, installations, films and videos.

Filliou's artistic ideas and strategies criticise the aspirations of the 'high' culture and the economics of consumer capitalism. Robert Filliou produced the photographic series Hand Show in collaboration with the photographer Scott Hyde. The series consists of 24 prints of photographs of 24 artists (Liechtenstein, Bury, Andy Warhol, among others), taken in pairs. The intention with this work is to examine what might distinguish artists from non-artists. With this piece Filliou ridicules the idea of artists, with their creative power, are somehow different from 'normal' people. He questions the separation made between art and ordinary, everyday life.

His work has been exhibited in institutions such as: MAMAC Nice, MoMA, M HKA, Peter Freeman, Richard Salutoun Gallery, MACBA in Barcelona among others. His work has been also present in several collections: MoMA, Centre Pompidou, Stedelijk Museum in Amsterdam, Museo Nacional Centro de Arte Reina Sofía, Museum of Contemporary Art, Antwerp and Kunstsammlung Kunstmuseum in Basel, among others.

/ Gabriele Basilico /



Gabriele Basilico, San Francisco, 2007

Pure pigment print

130 x 100 cm

Gabriele Basilico (1944–2013) is an artist who was born and died in Milan, Italy. He is one of the architectural photographers par excellence. He began photographing urban landscapes in the early 1970s, after graduating from the Faculty of Architecture.

In the early 1990s, together with a group of international photographers such as Robert Frank and Josef Koudelka, he took part in a photographic mission in the city of Beirut after the war.

In Spain he participated in photographic projects in Madrid, Bilbao, Valencia, Barcelona, Lérida and Santiago de Compostela. This was always in cities which were undergoing severe processes of economic and urban transformation. The idea of loss, the romantic feeling of ruin, is at the heart of all the projects. With the passage of time, this romantic vision that the photographer projected in his works gradually disappeared to give way to images centred on the purity of forms of architecture and urban planning.

This series of works was exhibited at the MoMA in San Francisco. As an artist he participated in the International Architecture Exhibition in Venice in 1996 where he won the Osella d'Oro. In 2007 he participated in the Biennale di Venezia. His work belongs to institutional collections such as the MACRO Museum in Rome, the Reina Sofia Museum, the MoMA and the IVAM.

/ Zwielwthu Mthewa /



Zwielwthu Mthewa 'Untitled (Brick Workers)', 2008
Photograph C-Print
159 x 203.5 cm

Zwielwthu Mthewa was born in 1960 in South Africa. He was the first black person to take photography classes at the University of Cape Town. His artistic journey, however, began with the painting. With the fall of Apartheid in 1994, South African photography was freed from censorship and expanded in terms of format and visibility. It was at this time that Mthewa decided to reclaim the camera as a mean of expression. His slides avoided the black and white photojournalistic format that prevailed in the country. These photographs typically depicted groups of individuals without giving importance to the individuality of the photographed. On the contrary, this photographer uses colour in his work because he says that it dignifies the person, giving confidence and pride as individual. In his works we do not see the common image of a deprived black person in need of social sympathy, on the contrary, these people stare defiantly.

In the Brick Workers series the artist portrays female subjects. These women, proud to be able to work to support their families, work cleaning bricks for the construction business. Mthewa's photography documents the variety of aspects of South African life, from domestic life to labour issues.

In 1985 he received a Fullbright Fellowship. His work was included in the 2005 Biennale di Venezia and the 2004 Gwanjgu Biennale. His work can be found in various collections such as the Guggenheim Museum, the Museo de Arte Contemporáneo de Castilla y León, the Nasher Museum of Art, the Pompidou Centre and the Victoria & Albert Museum, among many others.

/ Marcelo Cidade /



Marcelo Cidade Banheirismo, 2018
Intervention in the exhibition space.
Tiles and cement.
Variable dimensions

Marcelo Cidade was born in 1979 in Sao Paulo, where he currently lives and works. The artist questions the ideals of modernist architecture by using a subversive and informal practice. He takes the urban space and, through different aesthetic interventions, invents new languages, building fresh and surprising spaces.

Cidade produces the 'aesthetic of resistance'. His works express the complexity of social conflicts and bring street symbols and situations into the art space. He concentrates on one place in order to reach another, setting in motion a process of displacement from the historical-geographical language to the poetic one.

The installation Banheirismo was conceived in Lisbon together with local craftsmen who work in professions that are gradually becoming extinct. The tiles, which are sometimes typical of building façades in Portugal or of bathrooms in Brazil, create a dual dimension between public and private space.

His work is part of institutional collections such as the Tate Modern, the Serralves Foundation, the MASP in Sao Paulo and the Bronx Museum. A selection of solo exhibitions are at: Kadist Art Foundation, Galleria Continua, Casa França-Brasil, Galeria Vermelho, Furini Arte Contemporanea and Centro Cultural São Paulo, among others.

/ Antoni Abad /



Antoni Abad, Time code, 2002
Windows XP Software
Variable dimensions

Antoni Abad was born in Lérida in 1956. He currently lives and works in Barcelona. In his early days he worked with drawing, painting and sculpture from a conceptual point of view. In the mid-nineties he began to use new technologies such as video installations, understood as a narrative in which the object is not static but something in transformation. His works focus on observation and reflection on the consumer society that keeps some sectors of the humankind in lethargy. In his works of net.art, made at the beginning of the 21st century, the artist gives voice and visibility to different collectives that lack an active presence in the mass media.

Time code is a digital audiovisual installation consisting of a programme running on a laptop computer. On its monitor, the artist's hand giving the exact time in sign language is incessantly displayed, in an attempt to demonstrate the passage of time.

His work has been presented at the following centres: Museo Nacional Centro de Arte Reina Sofía, Centro Centro, Matadero, Hamburger Bahnhof Berlin, ZKM, Karlsruhe, New Museum of Contemporary Art and MoMA PS1 in New York; Centre d'Art Santa Monica, Fundació Suñol and Museu d'Art Contemporani de Barcelona; Centre d'Art Contemporaine, Geneva; Museo de Arte Moderno de Buenos Aires; Laboratorio de Arte Alameda, Mexico City; Centro Cultural São Paulo and Pinacoteca del Estado de São Paulo.

Cultura=Capital

Oliva Arauna Collection

Torre de Don Borja, 2022

screening room

/ Mateo Maté /

/ Mateo Maté /



Mateo Maté, Domestic Nationalism, 2004
DVD and 8 flags
Variable dimensions

Mateo Maté was born in Madrid in 1964 where he currently lives and works. He is an interdisciplinary artist who prefers conceptual art. He uses everyday objects, often linked to his own domestic routine, to explore how the spaces we inhabit are currently traversed by tensions and violence in which the intimate and the social, the political and the existential, the individual and the collective intermingle and blend in.

In his works, the artist from Madrid argues that in the current context our immediate surroundings have become indecipherable geographies full of threats and uncertainties and therefore we need to rethink and reinvent the notion of inhabiting.

In Domestic Nationalism, he blurs the boundaries of private territory, a domestic territory that is contaminated by images of war. The installation's video is made with video material taken from films and advertisements.

He has had solo exhibitions at the Museo Siqueiros in Mexico City, the Museo Nacional Centro de Arte Reina Sofia, Herlizya Museum of Contemporary Art in Israel, the Museo Patio Herreriano in Valladolid, the Círculo de Bellas Artes in Madrid, the Museo Lázaro Galdiano, the Museo Cerralbo, the National Library of Spain, etc.

His work has been shown in group exhibitions at the Jeu de Paume in Paris, MoMA PS1 in New York, Centro Botín, Centro de Arte 2 de Mayo and Museo Thyssen Bornemisza.

Cultura=Capital

Oliva Arauna Collection

Torre de Don Borja, 2022

second floor

/ Diego Delas / Paul McCarthy / Gregory Crewdson / Ana Gallardo / Doris Salcedo / June
Crespo / Andre Romao / Santiago Sierra / Jota Castro / Juan Luis Moraza / Jorge
Molder /

/ Diego Delas /



Diego Delas, La culebra en las Glorias. Adder at the Front, 2017

Unfired clay, glue and pigments

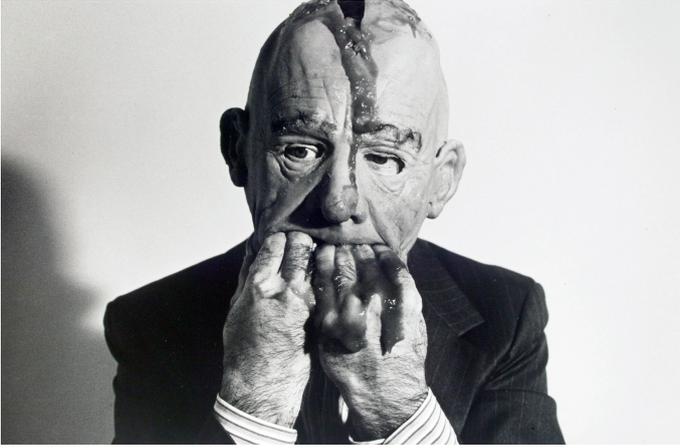
15 x 30 x 28 cm

Diego Delas was born in Aranda del Duero in 1983 and currently lives and works in Madrid. Delas is an architect, artist and researcher. In his work he investigates certain vernacular architectural motifs – those related to narration and magical thinking – that function as or embody notions of a certain modernist drive. The one that is full of optimism and renewal that make the house to be considered as a familiar body sustained by memories, repetitions and populated by spells and amulets.

Delas is interested in architecture not only as a functional space but also as a stimulant for the person who inhabits it. It is not a coincidence that he is interested in modern architects such as Le Corbusier and Luis Barragán, who developed a practice concerned with constructing spatial scenes that stimulate reflection, introspection and imagination.

Delas has been awarded several prizes and grants such as the Cervezas Alhambra Prize for emerging artists and Generation 2017 from the Montemadrid Foundation. His works can be found in collections such as: MUSAC Museo Contemporaneo de Castilla y León, Fundación Montemadrid, Colección DKV, Colección Kells and Colección Carlos Vallejo.

/ Paul McCarthy /



Paul McCarthy, Hollywood Halloween (detail), 1983

B/W Photograph

8 photos 40.64 x 50 cm each

Paul McCarthy was born in 1945 in Utah, and now lives and works in Los Angeles. McCarthy has gone beyond accepted practice and taste in order to explore the dark side of Western culture. Masculinity, Hollywood, Disney and the American Dream are the inspiration for provocative artworks that put consumer culture and contemporary values in the spotlight. As a pioneer of performance and video art, he began his career trying to break the limitations of painting by using the body as a canvas. He would later incorporate bodily fluids or food into his works.

His work also includes installations, sculptures, photographs and drawings. McCarthy is widely recognised for fusing elements of high and low culture in his work. Throughout his career and through his works he has become a chronicler of his time and a transgressor of contemporary norms and taboos.

His visceral works, such as Hollywood Halloween, are strongly influenced by Viennese actionism. In this case we can see a clear reference to the artist Günter Brus.

He has had solo exhibitions at the Tate Modern in London, Moderna Museet, S.M.A.K Museum of Contemporary Art, Whitney Museum, Haus der Kunst in Munich, Van Abbemuseum in Holland, the Whitechapel in London, Neue Nationalgalerie in Berlin, Park Avenue Armory in New York and the Hammer Museum in Los Angeles, among others.

/ Gregory Crewdson /



Gregory Crewdson, Untitled. Mother on bed with blood, 2004

Colour photography

163.2 x 239.1 cm

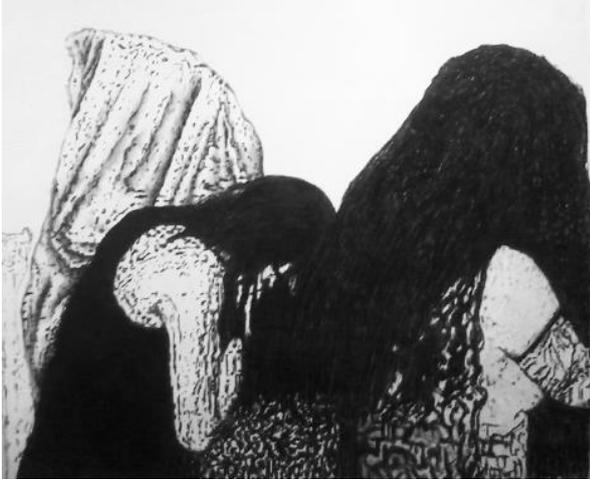
Gregory Crewdson was born in New York in 1962 where he currently lives and works. He is a famous photographer known for making films with his photographs. The references in his scenes are Alfred Hitchcock, David Lynch or Steven Spielberg from the world of cinema, Diane Arbus from photography and Edward Hopper from painting. Crewdson does not take photographs but constructs them, taking into account all the aspects that compose them: scenography, light, perspective, etc. Likewise he constructs images that show familiar settings such as American homes and neighbourhoods and endows them with mystery and suspense. In order to achieve the effects he desires, he can count on large teams of people and technical equipment to carry out the work.

His images, in short, are a concentration of tension between domesticity, nature and the unknown.

Mother on bed with blood is part of a series of photographs that capture the boredom, restlessness and decay in the heart of small towns of the United States. The subjects of the works appear traumatised by mysterious events or suspended in a fugue state.

His work can be found in private and public collections such as: Art Institute of Chicago, Los Angeles County Museum, Victoria and Albert Museum, London, Brooklyn Museum, Getty Museum, Guggenheim, FRAC Auvergne, MALBA Buenos Aires, MoMA, Whitney Museum, Museo Reina Sofía, among others.

/ Ana Gallardo /



Ana Gallardo, Untitled, 2014
Charcoal on paper
208 x 272 cm

Ana Gallardo was born in Rosario in 1958 and currently lives and works in Mexico. She considers her artistic practice as a space for reflection and transformation. Work and life often go hand in hand to address recurring themes in her practice: violence against women because of their age, her condition as a single mother, job insecurity, among others. Her work is a grid of her own experiences and the experiences of different people who share their stories with her. In her work, these subjects, whose voices have no place in society, are visible and heard.

Since the 90s, she has carried out a series of projects in Buenos Aires aimed at promoting local art and linking artists of different generations with projects such as Espacio Forest and La Verdi.

This work is part of a project carried out in Xochiquetzal, Mexico, where she stayed for three months. From this experience, she produced works that were materialised in text, photography, video and drawing. The drawings, made in charcoal, are based on photographs found in newspapers of women rescued from prostitution.

Some of her most important solo exhibitions have been at: Museo Jumex, Es Baluard Museo, MAMBA Buenos Aires and Parasol Unit Foundation for Contemporary Art, among others. She has also participated in the 13th Bienal de La Havana, the 56th Biennale di Venezia and the 29th Bienal de São Paulo.

/ Doris Salcedo /



Doris Salcedo, *Abyss*, 2006
Pigment Ink Jet Print on Hahnemuhle Photo Rag
64 x 86 cm

Doris Salcedo was born in Bogotá in 1958, where she currently lives and works. All her work revolves around denouncing humanitarian issues, giving great importance to the serious problem of violence in Colombia and its devastating impact on the social fabric. Starting from a broad conception of sculpture and based on a rigorous work of experiential research, she has developed a complex and multifaceted work around political violence and the suffering of those who have been excluded from dignified living conditions. With her creations she seeks to (re)construct the incomplete and fragmented history of those who live on the margins of life.

Abyss is the photographic record of an exhibition that took place at the Castello di Rivoli Museum in Turin. The artist extended the brick ceiling of a room creating vertical walls covering the actual space and blocking out the window light. The viewer is then immersed in the experience of architecture that generates a repressive atmosphere.

She has won important awards such as the Premio Velázquez de Artes Plásticas (2010), the Hiroshima Art Prize (2014) and the Nasher Prize for Sculpture (2015). Her work has been exhibited in institutions and museums such as the Museo de Arte Reina Sofía, MAXXI in Rome, Moderna Museet, Museo Universitario Arte Contemporáneo in Mexico, the Tate Modern, MoMA in New York and the Centre Pompidou, among others. She has also participated in international art biennials: the XXIV Bienal de São Paulo (1998), the Liverpool Biennial of Contemporary Art (1999), Documenta 11, Kassel or the Eighth International Istanbul Biennial (2003).

/ June Crespo /



June Crespo, Untitled, 2018
Cast in aluminium with ceramic coating and blanket
32 x 65 x 26 cm

June Crespo was born in Pamplona in 1982 and currently lives and works in Bilbao. Her work, which is halfway between the surrealist object trouvé and the logic of the bricoleur described by Lévi-Strauss, is based on an affective-associative gesture on materials collected and extracted from the system of production and consumption. The union or assemblage of these materials creates new relationships that give rise to various forms of shock, appropriation and re-contextualisation.

In her work, sculpture is a kind of metamorphosis stripped of a single meaning. Sculpture and installation are conceived as metamorphosis.

Although her sculptures seem to show a dense and robust material quality, the movement produced in them, the emptying and constant modification, the encounter between them, sometimes fortuitous and accidental and sometimes conscious, generate a firm but fluid sculpture. The sculpture's channels, holes and openings allow the appearance of spaces that refer to a certain idea of circulation and current through holes, knots, ties and anchorages.

She has been awarded the Maria José Jové Foundation prize. Her work has been exhibited at Artium, Centro Botín, Fundació Miró, Centro Centro, CaixaForum Barcelona, Museo Patio Herreriano, Casa Encendida, CA2M, among others. She has participated in the 59th Biennale di Venezia.

/ Andre Romao /



Andre Romao, Bag (maré baixa), 2020
Plastic bag, coral and epoxy resin
30 x 28 x 17 cm

Andre Romao was born in 1984 in Lisbon where he lives and works. For more than 10 years he has been active in the art world through various media: poetry, sculpture, video and installation. In his work he explores the often problematic interaction between cultural and environmental macro-structures. The artist uses or appropriates materials in a speculative manner in what can be understood as a continuous sabotage of codes and expectations. His most recent sculptures explore the contamination between artificial and natural forms, the hybridisation of bodies and the appearance of life in inanimate materials.

Bag presents a small surreal event in which a marine reef lives in an ordinary plastic bag. The tension between these two realities expands the reef's identity being contained in the bag and also profanes it with the bag's artificial nature.

He has won the New Artist Prize EDPE Foundation of Lisbon, has shown his work in institutions such as Museu Coleção Berardo, MACRO of Rome or the CAPC of Bordeaux. He has also participated in the Liverpool Biennial in 2021.

/ Santiago Sierra /



Santiago Sierra, Line of 250cm tattooed on 6 paid people, 1999
B/W Cibachrome
150.5 x 216 cm

Santiago Sierra was born in 1966 in Madrid and currently works in the same city. His work addresses the relationship between aesthetics, ethics and politics. His works often point to the conditions of exploitation, isolation and repression in which many workers or disadvantaged people live within capitalist systems. Through the documentation of actions and performances, his practice makes visible the hierarchies of power and class that permeate society, that are often silenced in everyday life. His art has been revolutionary, and on several occasions has been denounced for its frankness. His use of photography is conditioned by its character as a document, as a record of these actions.

In this case, the artist offered thirty dollars to six unemployed young people in the city of La Havana for agreeing to have a line tattooed on their backs. This action highlights the situation in which a large part of the population of Latin America lives, forced to accept any working conditions or jeopardise their bodies to earn an extremely poor salary. The line, the most minimal gesture possible, also refers to the artistic movements of the 60s and 70s, minimalism and conceptual art, which for the most part remained aloof from the social and political problems of their time.

His work can be found in collections such as Artium Museo, CAC de Málaga, Daros Latinoamerica, Daimpler Contemporary, NMAC, MUSAC, Sammlung Boros and the Tate, among others.

/ Jota Castro /



Jota Castro, Tricky 09, 2009
9 balls of approx. 14 cm in diameter and barbed wire

Jota Castro (Yurimaguas, 1965) is an artist and curator of Peruvian origin who currently lives in Brussels. Her mixed French-Peruvian identity and her training in international legal sciences (she worked at the UN until the end of the 1990s) have led her to operate on the borderline between political action and art. She uses various media such as photography, sculpture, performance or video to criticise phallogocentric culture, economic-political power relations, social and racial inequalities. To create her works, she uses elements and symbols of modern globalised life: balls from China, souvenirs of the Eiffel Tower or the Tower of Pisa, diesel cans, etc. In Castro's work, these objects, stripped of meaning by the use that has been made of their image, become provocative elements that intimidate and provoke the spectator, generating discomfort and questioning.

She won the grand prize at the Gwangju Biennale in Korea in 2004 and participated in the 2003 Biennale di Venezia. Her work has been exhibited in different museums such as: Palais de Tokyo in Paris, Stedelijk Museum in Holland, Fundación Rafael Botín, Artium Vitoria, CGAC in Santiago, among others.

/ Juan Luis Moraza /



Juan Luis Moraza, International Working Time Bank. Copperplate 5, 000, 000 hours, 2020 Graphic / Acid etching on copper
2 pieces of 8.5 x 15cm each

Juan Luis Moraza was born in Vitoria in 1960, where he currently lives and works. He was a founding member of the CVA collective (1980–1985) together with Maria Luisa Fernández, with whom he created works of a marked conceptualism. Through an object-based work and installations close to minimalism, he considers concepts such as citizenship and collective space, as well as the social role of the museum and of art.

These works were made during the period of confinement caused by the COVID health crisis. These pieces reflect on the relationship between economy, work, artists and time. They involve the issuing of banknotes designed to carry out time transactions, in the manner of temporary contracts that would commit a certain period of work. The iconography of these issues takes up many elements of the carefully designed real banknote designs but transformed and implemented with new elements of all kinds. In contrast to the 'Time is Money' that inaugurated the culture of capitalism, here we see an explicit warning: 'My Money is your Time'.

With an extensive exhibition career, he has represented Spain at Expo 92 in Seville, the Bienal de São Paulo (1994) and the Biennale di Venezia (2001). His exhibitions include those presented at the Centro Andaluz de Arte Moderno in Seville, Koldo Mitxelena Kulturunea in San Sebastián and the Museo Reina Sofía in Madrid. His work can be found in collections such as the Guggenheim Museum in Bilbao, the Reina Sofía Museum in Madrid, Artium in Vitoria-Gasteiz and the MACBA in Barcelona.

/ Jorge Molder /



Jorge Molder, *Ocultações 11*, 2008
B/W Photography
162 x 111cm

Jorge Molder was born in Lisbon in 1947, where he currently lives and works. He is one of the leading figures in Portuguese photography, both for his international recognition and for the influence he has generated as an author, thinker and cultural manager (he has directed the Modern Art Centre of the Gulbenkian Foundation). His work has reflected on the artform, his own worlds, the figure of the self-portrait and series, as constants throughout his career.

Ocultações is a series from 2008 that deals with the desire to hide. Between seeing and hiding, there are infinite modulations: showing and pretending, looking absent-mindedly or fleeing with the gaze, showing what is inside or creating with the gaze an impenetrable wall towards the interior.

Throughout his career he has been awarded various decorations such as the Knight of the Order of the Infante Don Enrique, the AICA (International Association of Art Critics) prize and the EDP/Arte prize. He participated in the Bienal de São Paulo in 1994 and represented Portugal at the Biennale di Venezia in 1999. His work can be found in collections such as: the Caixa Geral de Depósitos, the Fundação Luso-Americana para o Desenvolvimento, the Centro de Arte Moderna José de Azeredo de Perdigão of the Calouste Gulbenkian Foundation, the Art Institute of Chicago, the Artothèque de Grenoble, the Museo de Arte Moderno de Rio de Janeiro in Brazil, the Museo Extremeño Iberoamericano de Arte Contemporáneo in Badajoz and the Museo Nacional Centro de Arte Reina Sofía.