

MPA ON PAPER

Matthew Benedict · AA Bronson · Victoria Civera · Miren Doiz · Santiago Giralda
Carlos Irijalba · Jason Kraus · Ligorano/Reese · Jorge Macchi · Rita McBride
Guillermo Mora · Muntadas · Tony Oursler · Jorge Queiroz
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From June 9 to July 21, 2018

Galería MPA is pleased to present its final exhibition of the season, *MPA on paper*, which brings together works on paper by a diverse group of artists: Matthew Benedict, AA Bronson, Victoria Civera, Miren Doiz, Santiago Giralda, Carlos Irijalba, Jason Kraus, Ligorano/Reese, Jorge Macchi, Rita McBride, Guillermo Mora, Muntadas, Tony Oursler, Jorge Queiroz, Doris Salcedo, Rui Toscano, Juan Ugalde and Juan Uslé.

This exhibition doesn't attempt to feature connecting threads or a cohesive curatorial line. Instead it endeavors to show the different states of art by applying similar artistic disciplines with varied results, through the work of a number of artists who maintain links from professional practice with their work. We believe that it is galleries' responsibility to commit ourselves to grassroots collecting efforts and to give opportunities to anyone who would wish to own a work of art, or to engage with collecting as a practice. As María Dolores Jiménez-Blanco writes in her book *Art Collecting in Spain: A Historical and Contextual Approach* published by Cuadernos de Arte y Mecenazgo, we could say that the main problems affecting private collecting in Spain stem from two issues: the lack of training, which is possibly explained by the absence of an immediate tradition; and the lack of political support, which manifests itself in adverse taxation policies and the inexistence of a necessary new Patronage Law¹.

On the one hand, the professionalization of the artist is problematic (Guillermo Mora affirms in a recent interview, "Art has a problem in this country, and it's that it isn't valued within the educational system. This generates an additional problem: not understanding that being an artist is a profession"²), that runs counter to the romanticization and idealization of the artist's way of life. Something similar happens with the figure of the collector, since "there continues to be a lack of knowledge about collecting, which is often thought to be dark and mysterious"³. On the other hand, there have been many initiatives carried out by institutions and galleries to try to produce a change in the current legislation and to the high VAT taxes that are placed on acquisitions. However, a lack of political stability, along with ever-increasing misinformation and an insufficient sensibility towards the world of culture, make this work gravely difficult. We will not be able to make change if not through education.

MPA on paper is the gallery's attempt to generate knowledge about artistic processes and procedures for our current and future clients, offering them an accessible and diverse set of contemporary works, and giving rise to a way of normalizing collecting within our sphere of influence.

¹ JIMÉNEZ-BLANCO, María Dolores: Cuadernos de Arte y Mecenazgo, n.º2. "El coleccionismo de arte en España. Una aproximación desde la Historia y su contexto". Barcelona, Ed. Fundación Arte y Mecenazgo, La Caixa, 2013, p. 128

² CARO, Gregoria, (2018). *Guillermo Mora: «En España falta rigor y disciplina en las artes plásticas»*. [online] ABC. Disponible en: http://www.abc.es/cultura/cultural/abci-guillermo-mora-espana-falta-rigor-y-disciplina-artes-plasticas-201802070158_noticia.html [Consultado el 1 Jun. 2018]

³ JIMÉNEZ-BLANCO, María Dolores, *Ibidem*, p. 14

- **Matthew Benedict** (Rockville, Connecticut, 1968) studied at the School of the Art Institute of Chicago and The New School for Social Research, New York. In 2008, a large survey exhibition of Benedict's work was presented at the Von der Heydt-Museum/Kunsthalle Barmen, Wuppertal that was accompanied by "The Mage's Pantry," a monograph published by Hatje Cantz. "Dramatis Personae," an exhibition of his photographs was on view at Alexander and Bonin in 2010. Benedict has also been a resident at the Versailles /Giverny Foundation. In 2014 he completed a commissioned mural for the Smyth Hotel Evening Bar in Tribeca. In recent years, Stene Projects, Stockholm presented solo exhibitions of his work entitled "Land's End" (2013) and "Based on The True Story" (2016). [7,13]
- **AA Bronson** (Vancouver, 1946) is an artist living and working in Toronto and Berlin. He worked as part of the artists group *General Idea* (formed by AA Bronson, Felix Partz and Jorge Zontal) from 1969 until the deaths of his two partners in 1994. Since then, Bronson has worked and exhibited as a solo artist, often collaborating with younger artists. Bronson's work (as an artist, healer, curator, and educator) is dominated by the practice of collaboration and consensus. From his beginnings in a free school and commune, to his 25 years as an artist in General Idea, to his deep involvement with founding and developing collaborative and social structures like Art Metropole, the NY Art Book Fair, and AA Bronson's School for Young Shamans, and in his current collaborations with young artists, Bronson has focused on the politics of decision-making and living life radically, as social sculpture. [22]
- **Victoria Civera** (Port de Sagunt, 1955) lives and works between New York and Saro (Cantabria, Spain). During the 1980s her work demonstrated figurative tendencies, and after an abstract symbolist period, she moved to New York, where her artistic approaches experienced important creative changes. In the nineties Victoria Civera focused on the construction of sculptures and installations without ever abandoning painting, becoming one of the first Spanish artists to voluntarily distance herself from notions of style in order to produce works in diverse formats and materials. [1]
- **Miren Doiz** (Pamplona, 1980) With a Bachelor of Fine Arts from the University of the Basque Country, Miren Doiz lives and works in Madrid. Her work is oriented around artistic expressions that question the limits of the pictorial and new elements of painting. Her artistic interventions supplant usual performance spaces by nullifying the principles that have defined models of observation and by researching new pictorial formats. In recent years she was awarded the DKV Prize in the Estampa Contemporary Art Fair and she was a finalist in the Pepe Estévez Art Competition (2015). She is currently living in Rome as a fellow of the Real Academia de España in Rome for the 2017/2018 academic year, where she develops her most recent projects. [14]
- **Santiago Giralda** (Madrid, 1980) lives and works in New York. He has been awarded numerous prizes, the most recent being Generaciones by Caja Madrid (2013). His work is featured in many collections, including those of the Ministerio de Cultura, Banco Santander, DKV, and Caja Madrid. His solo debut in New York coincides with the intense work that he is developing at the Pratt Institute thanks to the Fulbright grant that he was awarded a year after having been granted a fellowship at the Real Academia de España in Rome. [11]
- **Carlos Irijalba** (Pamplona, 1979) was a resident of the Rijksakademie in Amsterdam in 2013/4. He was awarded the Guggenheim Bilbao Grant in photography in 2003, the Marcelino Botin Fine Arts Grant 2007/8, the 2009 Purificación García Prize, and Generaciones 2009, among others. His work analyzes the ways that western paradigms foster an abstract medium that loses all relationship to anything but itself. Irijalba's work deals with the relative experience of time and place, and the collective construction of the real. He has recently shown in international art centers like the Herzliya Museum in Israel and LMCC New York. [12]
- **Jason Kraus** was born in 1983 in New York City, where he currently lives and works. He received his MFA from Columbia University in 2013. Kraus' work often points back on itself. Using his own studio practice as a starting point to explore the mechanics of looking, Kraus explores our assumptions about how and why we see works in the ways that we do. This gesture compels the viewer to have a hand in the creation or completion of the work itself. Frequently the pieces themselves have several lives, with elements from one work appearing in the next and again as they make their way through studio visits, exhibitions and art fairs. Kraus's work has been shown at Johan Koenig, Berlin; Jessica Silverman, San Francisco; Brand New, Milan and Harris Lieberman, New York. [2, 9, 21]
- **Nora Ligorano and Marshall Reese** have worked together as Ligorano/Reese since the early 80's. Their collaboration blends their diverse talents into a singular voice and vision. In the process of creating their work, Ligorano and Reese's individual contributions cross pollinate and criss-cross one another as they brainstorm, then make the art on location or

in the studio. They utilize unusual materials and industrial processes to create their limited edition multiples, videos, sculptures and installations, moving easily from dish towels, underwear, and snow globes to electronic art and computer-controlled, interactive installations. They appropriate and manipulate images, audio and text from older print, television, and radio media, combining it with new internet and mobile telecommunication modes. Their work is an ongoing investigation into the impact of technology on culture and the associations and meanings that new media brings to images, language and speech in politics. [18]

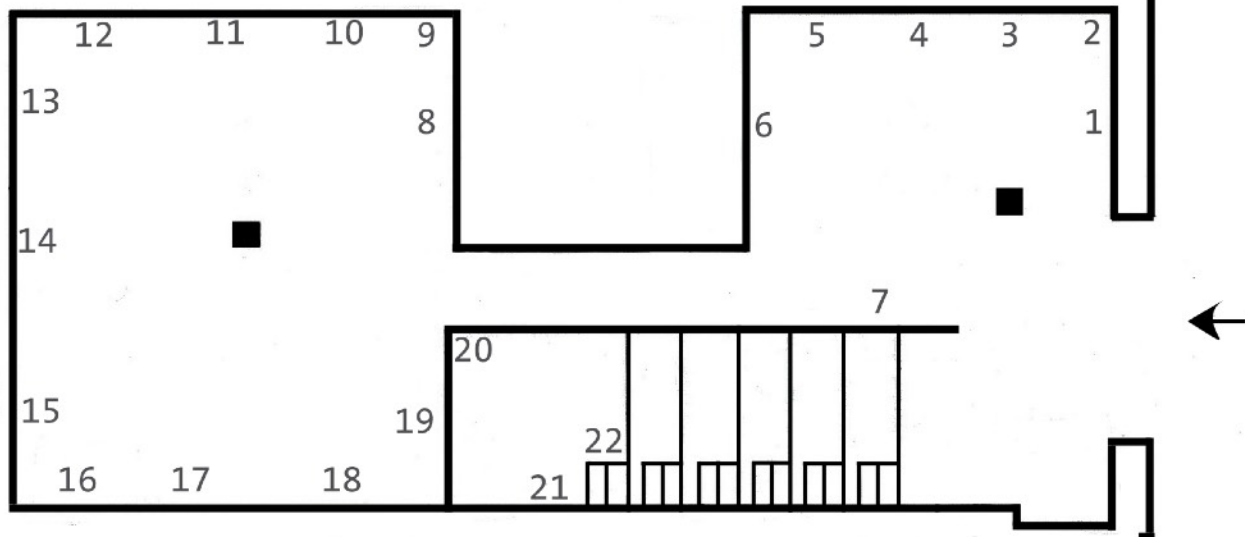
- **Jorge Macchi** (Buenos Aires, 1963) lives and works in Buenos Aires. Since the mid-1980s, his work has been shown throughout the Americas and Europe. In 2001, he was the recipient of the John Simon Guggenheim Memorial Foundation Fellowship. In 2003, Macchi's work was included in both the 4^a Bienal do Mercosul in Porto Alegre, Brazil and the 8th Istanbul Biennial, and in 2011, Macchi's work was in the 11th Biennale de Lyon and the 12th Istanbul Biennial. Solo exhibitions include "The Anatomy of Melancholy," at the 6^a Bienal do Mercosul, Porto Alegre and the Blanton Museum of Art, Austin (2007); "Piscina," at the Inhotim Centro de Arte Contemporânea, Brumadinho (2009). In 2012, his work was shown in the 18th Biennale of Sydney and 7th Liverpool Biennial. He was the subject of a one person exhibition "Prestidigitador" at the Museo Universitario Arte Contemporáneo (MUAC), Mexico City in 2014. In 2015, Le 19, Centre Régional d'Art Contemporain de Montbéliard held a solo exhibition of his work titled "Spectrum." In 2016 his work was the subject of a solo exhibition at Museo de Arte Latinoamericano (MALBA), in Buenos Aires, which traveled to the Centro de Arte Dos de Mayo5, Madrid in February 2017. [5]
- **Rita McBride** (Des Moines, Iowa, 1960) currently lives and works in Düsseldorf, Germany and Los Angeles, California. She received a BA from Bard College and an MFA from the California Institute of the Arts. In 1987, McBride began exploring architectural and sculptural forms in works that ranged from small scale objects to large public commissions. Her major public commissions include *Particulates*, Dia Art Foundation, New York; *Obelisk of Tutankhamum*, Cologne, Germany (2017); *Donkey's Way*, Moenchengladbach (2016); *Artifacts (C.W.D)*, P.S. 315, Queens, New York (2015); and *Bells and Whistles*, The New School, New York, (2014). Institutional solo exhibitions include *Rita McBride: Explorer*, Wiels, Brussels (2017); *gesellschaft*, kestnergesellschaft/Kunsthalle Düsseldorf (2015-2016); *Public Tilt*, Museum of Contemporary Art San Diego (2014); *Public Transaction*, Museo Tamayo, Mexico City (2013-14); *Public Tender*, Museu d'Art Contemporani de Barcelona [MACBA], Spain (2012); *Previously*, Kunstmuseum Winterthur, Switzerland (2010); and *Public Works*, Museum Abteiberg, Mönchengladbach, Germany (2008). [16]
- **Guillermo Mora** (Alcalá de Henares, Spain, 1980) received a BFA from the Complutense University of Madrid and the School of Art Institute of Chicago, and completed his PhD thanks to a grant from La Caixa Foundation. Mora was featured in *100 Painters of Tomorrow* by Thames & Hudson, awarded the Audemars Piguet Award in 2013, and received a scholarship at the International Studio & Curatorial Program (ISCP), New York in 2016 and a fellowship from the Spanish Academy in Rome in 2010–2011. His exhibitions include *El Escritorio Circular* with Teresa Solar, Centre d'art la Panera, Lleida, Spain, 2016; *Cae el Cielo*, ECCO, Cádiz, Spain, 2015; *El año que no crecí*, Formatocomodo Gallery, Madrid, 2014; *No A Trio A* with Pia Camil, La Casa Encendida, Madrid, 2013 and *Viaje Largo con un Extraño*, Casa Triângulo Gallery, São Paulo, 2011. Mora's work is part of the Museum Voorlinden (Caldic Collection) and The Margulies Collection at the Warehouse. [15]
- **Muntadas** (Barcelona, 1942). Since moving to New York in 1971, his artistic work has explored the relationship between public and private space in numerous social contexts, and the channels and forms in which centralized information is used to censor or promote ideas. He has participated in major artistic projects at an international level, such as Documenta Kassel (editions 6 and 10) and the Venice, Sao Paulo, Lyon, and Havana biennials. He has shown, among others, at the MoMa New York, and he represented Spain in the Spanish Pavillion at the 51st edition of the Venice Biennial in 2005. That same year he received the National Fine Arts Prize, awarded by the Ministry of Culture. [6]
- **Tony Oursler** (New York, 1957). His work spans a wide variety of media including video, sculpture, installation, performance and painting. Oursler's works have been shown in prestigious institutions like the Walker Art Center, Minneapolis, Documenta VIII and IX, Kassel Museum of Modern Art, New York, Whitney Museum of American Art, New York, Georges Pompidou Center, Paris, Carnegie Museum of Art, Pittsburgh, The Tate, Liverpool. The artist currently lives and works in New York. [4]

- **Jorge Queiroz** (Lisbon, 1966) has exhibited his work widely in the United States and Europe. Selected solo exhibitions include Fundação Carmona e Costa, Lisbon (2012 - 2013), Museu de Arte Contemporânea de Serralves, Porto (2007); Horst-Janssen-Museum, Oldenburg (2006) and Künstlerhaus Bethanien, Berlin (2004), where he also completed an artist's residency. Queiroz participated in the Biennale de Rennes (2016); the 4th Berlin Biennale (2006), the 26th São Paulo Biennale (2004) and the 50th Venice Biennale (2003). **[20]**
- **Doris Salcedo** (Bogotá, 1958) lives and works in Bogotá. Recognized since the early 1990s as one of the leading sculptors of her generation, her work has been the subject of numerous solo exhibitions. Her highly acclaimed large scale public installations include "Shibboleth", Turbine Hall, Tate Modern (2007), and "Acción de Duelo," Plaza de Bolívar, Bogotá (2007). The artist has also participated in several international biennials, such as "Roteiros, XXIV Bienal de São Paulo," Brazil (1998); "Trace, The Liverpool Biennial of Contemporary Art" (1999); and "Documenta 11," Kassel (2002). She was the recipient of the Ordway Prize (2005), the Premio "Velázquez" de las Artes Plásticas (2010) and the 9th Hiroshima Art Prize (2014). A retrospective of her work opened in 2015 at the Museum of Contemporary Art, Chicago and traveled to the Solomon R. Guggenheim Museum, New York and the Pérez Art Museum, Miami. The Harvard Art Museum opened a solo exhibition of her work in November 2016. In October 2017, Salcedo's installation "Palimpsest," was on view at the Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofia in Madrid. **[10]**
- **Rui Toscano** (Lisbon, 1970) lives and works in Lisbon. He studied painting and sculpture at AR.CO (Centre for Art and Communication) and at the FBAUL (University of Lisbon – School of Fine Arts). He has presented his work in galleries, museums and alternative spaces since 1993 in exhibitions such as Take Off, Galerie Krinzinger, Benger Fabrik, Bregenz, Austria (1997), 1, MACS (Serralves Contemporary Art Museum), Oporto, Portugal (2002) and Metaflux, the 9th International Architecture Biennial, Arsenale, Venice, Italy (2004), Esculturas Sonoras 1994-2013 (Culturgest). His work forms part of several public collections, such as Fundação de Serralves, Caixa Geral de Depósitos, FLAD (Fundação Luso-Americana para o Desenvolvimento), António Cachola, Madeira Corporate Services, PLMJ, Portugal Telecom, Fundación ARCO (Spain), Fundación Coca-Cola (Spain), MEIAC (Museo Extremeño e Iberoamericano de Arte Contemporáneo, Spain) and also in numerous private collections between Portugal, Spain, Brazil, Austria, Switzerland and USA. **[19]**
- **Juan Ugalde** (Bilbao, 1958) lives between El Escorial and Berlin. He started exhibiting in Madrid in the early 1980s. His paintings of those years contained acid colours and delirious narratives, in which he overlapped elements of comics and diverse realisms. His main solo exhibitions during that time took place at the Galería Buades. In 1986 he moved to New York, where he stayed until 1989. Back in Spain he founded with the artist Patricia Gadea and the poet Dionisio Cañas, among others, the Estrujenbank collective, a political-social agitation art group that lasted until the Seville International Expo'92. Since then he resumed his solo work and began to use large-format black and white photographs, gluing them on the canvas and painting on top; the themes were focused on social reality and marginality. After 2007, there was a return to painting in which he mixed a multitude of techniques and styles through collage. **[3]**
- **Juan Uslé** (Santander, 1954) is one of the most internationally-recognized Spanish contemporary artists. In the mid eighties he moved to New York, a city that he alternates with frequent stays in the town of Saro, in Cantabria, Spain. This duality between the natural landscape of Northern Spain and the asphalt environment of New York City has always been very present in his work. His participation in Documenta 9 Kassel in 1992, curated by Jan Hoet, the 51st Venice Biennial in 2005, and his National Fine Arts Award in 2002, among others, make him one of the most important artists of his generation and a fundamental referent in the international art scene. **[8]**

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1. Victoria Civera, Serie Lacerante, 2018
2. Jason Kraus, Eighteen and one quarter by eleven and three quarters, 2015
3. Juan Ugalde, Sin título, 2012
4. Tony Oursler, One-act X, 2014
5. Jorge Macchi, Rubber Band, 2017
6. Muntadas, Warning, 2018
7. Matthew Benedict, Constellations, 2017
8. Juan Uslé, Notas para SQR, 2018
9. Jason Kraus, Twelve by eighteen, 2015
10. Doris Salcedo, Istambul Project I, 2003
11. Santiago Giralda, Sin título, 2018
12. Carlos Irijalba, 200.000 years and one second 3, 2018
13. Matthew Benedict, New Orleans..., 2017
14. Miren Doiz, Sin título, 2011-2018
15. Guillermo Mora, Más Aire XXIII, 2017
16. Rita McBride, Stargate, 2006
17. Jason Kraus, Wall Drawing 4, 2012
18. Ligorano/Reese, After Thought / Over Sight / Under Hand, 2013
19. Rui Toscano, Darth Vader Shuttle on a Pedestal, 2007
20. Jorge Queiroz, Shape of Things 1, 2014
21. Jason Kraus, Six and one half by eight and three quarters, 2015
22. AA Bronson, After General Idea, 2018