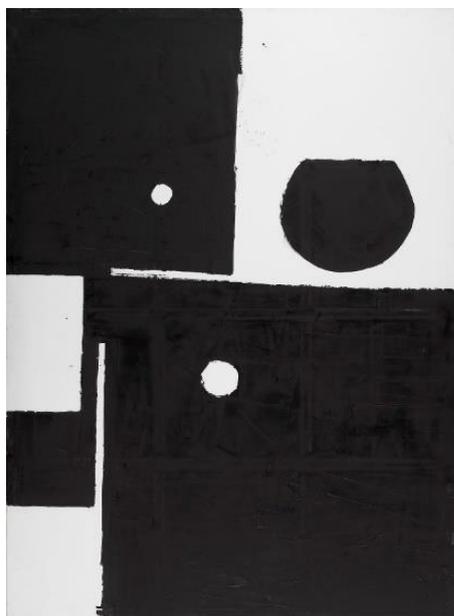


MIGUEL ÀNGEL CAMPANO



ACCENTS AND DIFFERENCE

Dates: 18.09.20 – 28.02.21

Opening: 17.09.20

Curatorship: Imma Prieto

Location: Floor -1

1. INTRODUCTION

Entering the universe of Miguel Ángel Campano (Madrid, 1948 – Cercedilla, Madrid, 2018) means to approach a multiplicity of references, influences and styles. The project “Accents and difference” is a review of those moments that have been crucial in his career. Moments of change and rupture, also of confession.

The show is also a rereading of the exhibition “D’après” that was presented at the Museo Nacional Centro de Arte Reina Sofía in 2019. The retrospective in Madrid, in which Campano actively participated before dying, encourages reflection on how some artists have been a cornerstone in his career, from Poussin, Delacroix, Guerrero or Gris, to Rimbaud’s writing. He is not so much looking for a direct legacy, but rather invites us to stop and think about what it has meant in his painting to have approached them. How Campano has sifted such diverse views and managed to create his own style ‘following from’.

In Palma, we follow the trail ‘following from’ but accentuating crucial moments of change and difference. We can say that we find works that allow us to revisit and understand his work based on a reflection about some of the moments in which the artist was conscious of entering a new pictorial investigation. The exhibition allows us to visit artworks from the first period, of geometric influence, close to the *Grupo de Cuenca*, as well as others in which gestural language permeates the entire surface. Vital moments in which his travels are present from mythological traces and series in which he only uses black oil. Step by step, we are approaching those moments in which Campano reinvents himself, breaking with references, styles and trends. Approaching, above all, an idea of painting understood as epistemology.

Exhibition organized by Es Baluard Museu d’Art Contemporani de Palma in collaboration with the Museo Nacional Centro de Arte Reina Sofía, from the exhibition “Miguel Ángel Campano. D’après”.

With the collaboration:



2. ACTIVITIES PROGRAMME

September 23

7 pm. Exclusive visit for Members of Es Baluard with the Museum Director and curator of the exhibition, Imma Prieto.

November 5

6 pm. Conference by Santiago Olmo.

7 pm. Round table with Toni Barrero, Toni de Cúber, personal friends of the artist, and gallery owners Jero Martínez (Maior) and Pep Pinya (Pelaires). Moderator: Santiago Olmo.

3. TEXTS

Miguel Ángel Campano. Accents and difference

Imma Prieto

Director of Es Baluard Museu d'Art Contemporani de Palma

To delve into the universe of Miguel Ángel Campano (Madrid, 1948 - Cercedilla, Madrid, 2018) is to immerse oneself in a multiplicity of references, influences, and styles. The “Accents and Difference” project presented by Es Baluard Museu is a review of the crucial moments of his career: breaking points and times of change, and also of confession.

“Accents and Difference” is, at the same time, a rereading of the exhibition “D’après”, presented at the Museo Nacional Centro de Arte Reina Sofía in 2019. The Madrid show, put together with Campano’s active participation prior to his death, proposed a reflection on the artists who have been key to his work: from Poussin, Delacroix, Guerrero, or Gris to the poetry of Rimbaud and Lorca. The exhibition does not seek to show their legacy directly but, rather, invites us to stop and consider what having come in contact with them had meant for Campano’s own work; how Campano has filtered such diverse visions to create his own ‘d’après’ style. While the “D’après” exhibition brought us to an exhaustive study of a retrospective nature, “Accents and Difference” presents an anthological selection, with an emphasis on Campano’s own endeavour. That is to say, it shows Campano’s approach and proposes a curatorial look at this ‘after’: how does Campano build his work after Poussin? How does “Accents and Difference” elaborate after “D’après”?

The project at Es Baluard Museu fortifies one of the museum’s principal lines of research, from the perspective of the recuperation and historical contextualization of artistic practices that have developed in the Balearic Islands, as well as from that of the necessity of revisiting, rereading and rewriting new historiographies. This act of shining a light on the new types of knowledge of our legacy is also part of Campano’s own endeavour. It is about returning, rereading and reimagining other ways of embracing the past and its contexts.

Miguel Ángel Campano is one of the key figures for understanding how pictorial language regained its place on the Spanish art scene of the eighties. Painting forged ahead in a dialogue between abstraction and figuration, between

chromatic richness or monochrome; dichotomies that also characterize Campano. Throughout his career, his brushstroke matures with a single determinant, that of making its way on the canvas with absolute freedom.

In the decade of the seventies, the artist creates some small pieces of a markedly constructivist nature; geometries in which colour delimits and dissolves space employing diverse materials, from cardboard to particle board or plywood, as it may be seen in *El volumen azul y amarillo* [The Blue and Yellow Volume] (1975). Along with others, this work falls within the period defined by the spatial investigations of the Grupo de Cuenca. From that time, Campano will distinguish himself with the vivacious, fiery chromatic schemes in which his trace has already gained force and his brushstroke, impetus. In the wake of this expressive approach, we come to the investigation the artist undertakes in the series “Vocales” [Vowels] (1979-1980), steeped in the poetry of Arthur Rimbaud. These works venture into a new semantic field in which the artist reflects not only on painting, but also on its significance.

At the same time, and coinciding with his stays in Paris, Campano creates large-scale works in which he reinterprets some of the great masters of French painting. Paul Cézanne and his series of paintings of Mont Sainte-Victoire easily come to mind in relation to works like *El zurdo* [Left-handed] (1980), which clearly show Campano’s interest in the decomposition of space through a geometrization of volumes, or to some of the representations in which the sea is the protagonist, such as *Nafragio* [Shipwreck] (1983) or *Mar* [Sea] (1983). While in the former, we see the influence of Delacroix, perhaps also Géricault – the principal heralds of French Romanticism–, the latter initiates dialogues that bring us closer to Monet’s impressionism. Although it is, above all, Poussin who awakens the admiration of the Madrid artist, particularly in the manner of understanding breaking points and innovation. Poussin’s studies of the Flood lead us back to Campano’s same works as well as others, such as those of the series “La Grappa” or “Ruth y Booz” [Ruth and Boaz], which take us to the paintings *L’Automne* [Autumn] and *L’Été* [Summer], belonging to Poussin’s *Les Quatre Saisons* [The Four Seasons].

One aspect to emphasize in Campano’s work is how the artist approaches the gaze of each of the masters he has studied; how in each composition, different manners of understanding the pictorial space come together. It is not difficult to find the mark of Poussin combined with aspects that recall Cézanne. Campano sets out in search of a sort of absolute, a heterogenous source from which to approach the full sense of the significance of painting. His work encompasses tradition and vanguard, form and content, always fed by a primeval type of

energy that drives him on his personal path. One of the singularities that best defines his style is precisely the acceptance of the fact that no style defines him. The impossibility of classification is one of the features that best speaks of his free, inquisitive spirit of continuous revision and investigation. Campano's work has a certain visceral quality charged with an energy that matures on impulses. While, on the one hand, he studies and analyses art history, on the other, he is well aware not only of what is happening in the pictorial, but also in the literary or musical context; and always in a flux that leads him to new plastic horizons.

At the start of the nineties, Campano's work took a turn that led him into a progressively more abstract world distanced from narratives. Even his interpretations of landscape synthesize to perfection the artist's ability to reduce the figure to its minimal expression.

As it occurs throughout this artist's career, works of the same period respond to other concerns. Compositions such as *SUBASH, 20.9.94* (1994) or *Sin título 4* [Untitled 4] (1991) open up to a dialogue of black and white which might be said to enclose a return to the degree zero of painting. All references 'to something or someone' gradually disappear.

These works allow us to think that the painting continues beyond the limits of the canvas. They are expanding works in which the traces or figures, tending to geometric, look as though they have been cut out. Campano dissects the space, amplifies or reduces it, demonstrating absolute control of the canvas. He combines straight lines and curves, letting it be the duel of black and white that creates the pictorial tension. In an interview from the nineties, the artist confessed:

"I am very interested in the evocative power. Black and white is at the base of all painting. In the conception of a painting, there is always a moment in black and white, even if only to say: here is the empty space on the canvas and now I add something. That addition is always going to be black [...] What interests me is that with two or three plastic elements, one can do thousands of things; there will always be a different combination, that is precisely why it is hard to come to a dead end".¹

Campano's words are to be understood as a meditated reflection on space and artistic practice; it is only thus that we can understand one of his most singular,

¹ From a conversation between Miguel Ángel Campano and Santiago B. Olmo, Sóller, 1993, published in the catalogue *Pinturas 1993*, Galería Juana de Aizpuru, Madrid.

emblematic and suggestive endeavours. With *Elías (d'après Daniel Buren)* [Elías (after Daniel Buren)] (1996-1999), Campano adopts the wall as the canvas, projecting the expansion of his painterly gesture into the architectural space. In this installation series, he starts from the point as the minimum geometric expression, but also as the synthesis of Daniel Buren's spatial incursions: employing simple shapes, the French artist created new realities with the use of colour and an expansion of forms in space. With the almost limitless repetition of the circle/point, Campano composes and decomposes new cosmogonies based on the location of each of the points in the room's space, as it may be seen in the photographs of his first intervention in the Galería Maior, in the presentation at the "D'Après" exhibition at MNCARS, or in the one at Es Baluard Museu, in which the points are what guides the viewer from the outside staircase into the exhibition hall.

In works like *Simón* (1998), or in the series "Plegaria" [Prayer] (1997), the geometrical compositions in black and white take on a new significance, creating a vibration and even making the space tremble. These works recall Malevich or Kandinsky with subtlety, particularly insofar as the capacity to generate dynamism and rhythm. The paintings approximate the idea of a musical score without a stave, as if the artist were placing notes in a space that is not governed by an external order, but by an internal one. Campano creates musicality and movement as if, with each figure, he were arranging an internal engine connected to the rest of the elements.

At the end of the nineties, the artist returns to colour and, interested in the dialectic between transparency and opacity, employs an Indian *lung*² fabric as the support for painting. The reticular weave of these fabrics turns into yet another opportunity to investigate a new form of dealing with space. In fact, it is not just the fabric that leads to a new line of pictorial investigation; the artist's stay in India brings him closer to a more essentialist view of the world, which translates into a new approach to conceiving the dialogue between shapes and colours. The new visual games will be reflected in works like *Samael* (2000).

On some occasions, Campano returns to the canvas in search of new challenges based on ideas assimilated earlier. Conscious of the wealth of knowledge hidden in the great masters, he conceives reality parting from the symbols known to him, but endeavouring to reach unknown harbours. In

² The *lung* is a traditional garment used in India, Pakistan, Indonesia, Singapore, the Horn of Africa and the Arabian Peninsula. It is usually worn wrapped around the waist, in a loose manner compatible with high temperatures.

Brecha [Breach] (2001) or *Brecha Y griega* [Y Breach] (2002), building on chromatic contrast, the artist lights upon a simple element that seems to introduce itself into the composition like something foreign, as if it were unexpected, not invited to take part.

The exhibition is an opportunity to explore one of the most complex and diverse bodies of work with an emphasis on the breaking points of which the artist was fully conscious.

The title itself, “Accents and Difference”, points to the artist’s ability to focus on breaking points and interests, on legacy and investigation, yet never ceasing to be absolutely himself. His work grows and matures with the changes and turnabouts; each composition is the fruit of many preceding reflections, of full days studying the classics while looking for spaces through which to perforate reality. Campano accents and acknowledges while he moves through and marks out the differences:

“That is my way of conceiving and working on a painting. They are works that cannot be corrected, that is why one must have very clear ideas at the moment of tackling the canvas. [...] I think that this work contains the prior work. [...] There is a tension created by the forms themselves, but it is not projected from the painting into your mind, there is no message. This work moves away from a certain type of gestural painting and the thematic line that I had done. But there is a substance which is the same. [...] This is painting that appeals more to the sense of sight than to words. It does not easily lend itself to being discussed, and in that, it is quite different from the previous series, in which there were many literary elements. [...] I want to try to recognize myself in my paintings: for them to be different from other approaches, from other people who have used black and white or geometry. In this aspect, I accentuate and point out the differences”.³

Reality filters through in many of his compositions, not owing to a tendency towards mimesis or interpretation, but to its very effect on the artist, to his personal state. The manner of handling it is revealed in very subtle, even antagonistic creations. This paradox is well reflected in the small sculptural pieces christened with the name of *Patrañas* [Tall Tales] (2004-2017). These works, of just over ten centimetres, are made from materials as diverse as cigarette packets and sugar cubes; they are a sort of hotchpotch, in which the

³ From a conversation between Miguel Ángel Campano and Santiago B. Olmo, Sóller, 1993, published in the catalogue *Pinturas 1993*, Galería Juana de Aizpuru, Madrid.

artist masterfully dissects reality, making it speak with its very lack of sense. The contradiction appears when we look at works from the same period such as *Calvario* [Calvary] (2006) or *Estío* [Summer] (2007), in which the artist erases and dissolves realities with the silence of white.

The exhibition also brings us closer to Campano's more personal side through his notebooks and sketches; materials that contain aesthetical intimacies, details that connect works that are distant in time but close in essence.

Campano's artistic career doubtlessly turns into *Campano after Campano*. Yet this should not be understood as being self-referential, but rather as a sign of integrity. His painting points to an unfiltered and unreserved truth; his approach is his emotion and thought:

"Quico Rivas. Apollonian or Dionysian?"

Miguel Ángel Campano. Dionysian

QR Truth or beauty

MAC They're the same thing

QR Painting or music?

MAC Music

QR What is more important, size or skill?

MAC The heart".⁴

⁴ From a conversation between Miguel Ángel Campano and Quico Rivas, Madrid, 2004 (published in the catalogue *Campano*, Galería Pelaires, Palma).

Miguel Ángel Campano. D'après

Manuel Borja-Villel

Director of Museo Nacional Centro de Arte Reina Sofía

At the start of the decade of the 1980s, coinciding with a period of profound cultural, socio-political and institutional changes in our country, a number of artists attuned to a certain international context reached notable renown in light of their firm commitment to returning the pictorial medium to the centre-stage of the art scene. This movement did not go unchallenged, given that the type of painting to which they were committed reopened the debate of the question of the autonomy of art; that is to say, the discussion of the possibility and pertinence of freeing aesthetic practices from a political and social function, to value it solely in terms of its own specificity. Nonetheless, far from being seen as the desire for a return to a classical order, these artists' defence of the pictorial as an expressive medium was conceived —and, to a certain extent, also instrumentalized— as an incarnation of a new art for the new epoch of the Spanish Transition. This art, not devoid of a certain naiveté (perhaps owing to being the fruit of a long-repressed longing), tended towards a sort of acritical internationalization, opening up towards Europe and looking out onto the future with unconflicted optimism. But under its apparent depoliticization, there lay a discomfort and an eagerness for contestation which was, ultimately, also a political stance.

Miguel Ángel Campano (Madrid, 1948 - Cercedilla, Madrid, 2018) is an artist who took part in the two exhibitions that gave focus and visibility to this emerging trend: "1980" (1979) and "Madrid D.F.: Aspectos de la nueva escena plástica madrileña" [Madrid D.F.: Aspects of the New Plastic Arts Scene in Madrid] (1980). Both exhibits advocated for what might be described as a self-sufficient and pleasurable type of painting which served and exhausted itself (or its purely plastic referentiality, in any case), and which needed no political or theoretical-discursive grounds to legitimate itself. In Campano's case, his practice reflects the passionate relationship with painting that the artist maintained throughout his life. A career full of leaps, turns and detours that led him to travel through very diverse stylistic terrain (hence, the artist's insistence on defining his practice as "no style"), and was determined by a radical and continuous questioning of painting, even while never abandoning its practice.

That career began in the decade of the 1970s, when Campano made his earliest works: these were of small dimensions and with a marked constructivist component much indebted to the geometric abstraction exercises of several of the artists who were members of what has been referred to as *Grupo de Cuenca*. These rigorous geometrical compositions, often presented as variations, soon gave way to painting of a gestural nature, in which colour attained an increasingly greater role, and the fundamental influence that North American abstract expressionism was beginning to have in the artist's work is evident.

This gestural language pervades Campano's production beginning at the end of the 1970s and through the beginning of the following decade, as can be seen in *La vorágine. Abstracción en rojo* [The Maelstrom: Abstraction in Red] (1980) or the series to do with the poem *Voyelles* [Vowels], a sonnet in which Arthur Rimbaud associates images and colours to the sounds of vowels. Focusing on this poem marked a starting point of a complex process of investigation and painterly meta-reflection in Campano's work, manifesting the textual matrix residing in his approach to the pictorial.

The group of canvases painted in connection with that sonnet is also one of the first projects in which Campano adopted intertextuality as an artistic strategy and the series as a work methodology. Both aspects would play a fundamental role in the *d'après* works, made in the eighties, in which the artist studies and reinterprets works of the great figures of the French history of painting such as Paul Cézanne, Eugène Delacroix or Nicolas Poussin. An approach that is at once an homage, a premise, and an exercise in deconstruction, which also served the artist to delve deeper into the configuration and expansion of his own vocabulary.

It was in Paris, the city that was his home for many years, that Campano began to develop the *d'après* works, owing to which he became interested in painting from life and in critically revisiting genres such as still life and landscape. Cézanne is key in this respect, inspiring Campano's paintings of mountains based on the works the French painter devoted to Mont Sainte-Victoire or, in a less direct manner, the series "Omphalos" (1984-1985), painted after a visit to the ruins of the Temple of Apollo in Delphi, considered as the centre ("navel") of the world in antiquity.

Echoes of the profound influence of Poussin also resound in this series. Three works that were fundamental to Campano's career —“Le déluge d'après Poussin” [The Flood after Poussin] (1981-1982), “La Grappa” (1985-1986) and “Ruth y Booz” [Ruth and Boaz] (1989-1992)— were born as *d'après* studies of the allegorical cycle that Poussin devoted to the four seasons at the end of his life. Works that are very different from each other, they are nonetheless closely linked by the exhaustive reinterpretation of the pictorial languages of the vanguards in which Campano explored unravelling the genealogical codes of the plastic arts and contemporary painting.

Campano's work comes into its own even more at the start of the decade of the 1990s, when not only the references to the pictorial tradition but any trace of narrativity and mimetic vocation also disappears. In that work, painted in black and white, the contrast of filled versus blank plays an especially important role. Initially, the artist uses hard forms, which gradually soften and even acquire a certain organic dimension. Employing repetitive structures, in these works approaching suprematism, Campano manages to render a rhythmic and poetic force of great intensity. An emblematic example of this is the series “Plegaria” [Prayer] (1995-1997), with the multiple rectangular figures distributed throughout the canvas in an almost musical manner.

A very particular work should be mentioned: *Elías (d'après Daniel Buren)* [Elías (after Daniel Buren)] (1996-1999), a series-installation in which, starting from the point as “the minimum expression of geometry”, Campano creates a strange chromatic effect, despite employing only white, black and the untreated canvas itself. The piece is also a forceful exercise of conceptual investigation of the capacity of painting to intervene/interfere in space (hence the reference to Daniel Buren), as well as the generative capacity of repetition.

In a new turn of his career, at the end of the nineties, the artist returns to colour, adding the use of the Indian *lungi* fabric as a support, finding in its weave the possibility of exploring new expressive potentials. Also from this period are those paintings the artist makes as a consequence of his reencounter with José Guerrero, in which he evokes the “vibrant” quality of that author's painting; Guerrero, whom Campano initially met in the seventies, has always remained among his references.

The retrospective exhibition devoted to Miguel Ángel Campano at the Museo Reina Sofía examines the principal questions and problems the artist dealt with throughout his career, showing the successive cycles and their close, although not always evident, interrelation. The exhibit strives to (ac)knowledge in a broader manner the figure and the legacy of an artist whose critical reading of painting of the past and the very pictorial medium itself led him to make new, singular and sensitive work that turned him an indispensable reference of contemporary artistic creation of our country.

This is a reprint of a text first published in 2019 in the catalogue of the exhibition “Miguel Ángel Campano. D’après” at Museo Nacional Centro de Arte Reina Sofía.

In conversation with Miguel Ángel Campano

Santiago B. Olmo

Miguel Ángel Campano's latest painting breaks with the approach and the methods of his immediately preceding work, the series "Ruth y Booz" [Ruth and Boaz], which took Poussin's *L'Été* [Summer] as the point of departure.

In the artist's studio, we speak of radicality. The minimal means to reach the maximum effect. No gimmicks, painting is presented raw, undressed.

SBO How do you tackle black on white? There, the specific, figurative differences, the clues disappear. The canvas is approached in a new and different manner...

MAC In the past, there were things that I wanted to do and yet, they did not fit into what I was working on; now everything fits. In "Ruth y Booz" [Ruth and Boaz], everything was very delimited.

In a certain way, all these works emerged in my consciousness in the development of the prior series: with very sparse pictorial means, I could define a figure or an element of Poussin's painting. After the process, a figure of Poussin's became practically unrecognizable as such. It was merely a remnant, a vestige.

This was the starting point: it is possible to evoke something real or objective without using mimetic means, employing precisely the abstract elements to suggest specific things.

In "Ruth y Booz" [Ruth and Boaz], there was an approach that had never completely convinced me, and it was that of starting from something pictorial to transform it, but after the process, it was still pictorial. Painting is always painting, and it is possible to evoke without copying.

SBO Is there an originating impulse in the "black on white"?

MAC In a certain manner, it is the most immediate, but why can't it happen with another colour? Black always seems more cerebral, black does not exist in the reality, and it seems to convey things that are more spiritual than material.

For me, black is the fundamental colour, it is the line.

SBO You had used black and white in the past, as well...

MAC I am very interested in the evocative power. Black and white is at the base of all painting. In the conception of a painting, there is always a moment in black and white, even if only to say: here is the empty space on the canvas and now I add something. That addition is always going to be black.

SBO There is a catalogue of shapes, simple and composed shapes. This is very evident in the latest paintings, in which isolated shapes appear framed in a white background...

MAC What interests me is that with two or three plastic elements, one can do thousands of things; there will always be a different combination, that is precisely why it is hard to come to a dead end.

SBO In the last few years, you have worked on fairly compact series, and starting from a series, you have progressively occupied spaces. Would you describe this work as a series or as a broader creative moment?

MAC I do not think it is a closed series but, rather, five or six at once. On the other hand, there is a focusing of attention in a series with very concrete problems.

There is an aspect on which I am not working specifically right now, the relation of a painting with a sculpture. It is about how to go from a canvas to a volume, or vice versa. From that vantage point, paintings may seem more comprehensible, each canvas can be a solid body, possessing a volume that can be cut. I do not know if it would be an exaggeration, in many cases, to say that this is about sculpted paintings, a sculpture of space owing to its own volume, in a painting there is an atmosphere... That is why these paintings are like a flat sculpture. I believe to have arrived at this idea because I am very interested in sculpture. I do not think I have a sculptor's temperament, but I have embarked on this in a practical manner. I do not feel too far from Brancusi. Not owing to the simplicity but, rather, to the impulse that tends towards the primeval, towards the primitive.

SBO It is curious that in "Ruth y Booz" [Ruth and Boaz], there was an analysis of styles, of expressive forms and repertoires; here there is none of that, the black is so naked that it ends up being an incision.

MAC There is certainly nothing external from which to start, although I am aware that what I am painting is what surrounds me. There is also a tradition of people who have painted in black and white.

SBO Yes, the fifties, Franz Kline, Soulages... But in your paintings, there is no gesturality...

MAC I would rather speak of the expressiveness of the gestural: every time I lay on paint, there is a leakage that I then extend, it's very quick, but one must be careful with the finish.

SBO All these paintings have a very systematized correlation in works on paper; there are countless proofs that then pass into different dimensions.

MAC That is my way of conceiving and working on a painting. They are works that cannot be corrected, that is why one must have very clear ideas at the moment of tackling the canvas.

SBO How does this latest work relate to your prior work?

MAC I think that this work contains the prior work. Years ago, this could have been planned, but in a very conceptual manner. Now, however, it comes about after a very complex process of abstractions and simplifications of forms and structures. In my previous work, the triangles, the lines, the circles were purely mechanisms, tools of analysis. Now they are the only thing that remains, the content is my experience as a painter; it steers clear of dramatic painting.

There is a tension created by the forms themselves, but it is not projected from the painting into your mind, there is no message. This work moves away from a certain type of gestural painting and the thematic line that I had done. But there is a substance which is the same. I have eliminated references that were very present in the previous work, such as Cézanne or Poussin.

This is painting that appeals more to the sense of sight than to words. It does not easily lend itself to being discussed, and in that, it is quite different from the previous series, in which there were many literary elements.

I want to try to recognize myself in my paintings: for them to be different from other approaches, from other people who have used black and white or geometry. In this aspect, I accentuate and point out the differences.

SBO There are certain paintings in which it seems that there is an amplification of small parts or details of earlier paintings. There is an intention of a dialogue with your own painting.

MAC At a certain time, I realized that in enlarging some details, the result was something very different from Poussin's model that I was copying; the detail lost

its identity, there were figures that, on the basis of an analytical process, generated abstract forms that were impossible to identify.

SBO Works on paper are a very significant and much cared for aspect of your work. How are they related to the canvases?

MAC I think the collages are like a diary, there is no clear intention of creating something specific. On the other hand, that never happens in painting. Paper does not produce a feeling of fear. In the canvases, however, there are difficulties or blockages.

On paper, chance comes into it while in the paintings that happens very rarely. Paintings are almost always decisions; one always knows what one wants to say and do.

On paper, I often find lines that can go into a painting, but that would not happen without this prior experimentation. Certain works on paper from last year gave rise to the possibility of making these canvases, although I had already had the idea of making very radical paintings a long time ago. In the papers, there were large empty spaces, which did not happen in paintings. There is a paper work in which there are two black right angles; it led me to make paintings like these latest.

SBO In the works on paper, especially in those of large size, there is an extraordinary wealth of means, which contrasts with the paintings...

MAC To begin with, I tried to do the same thing on canvas as on paper, but the process was quite different, and that was not possible. Accepting the canvas for what it is, with larger dimensions, more rigid, etc., one can do something parallel, but certainly not arriving at the same results. To approach many of the paintings, I even do larger papers, sketches, I glue onto the paper parts from others, so that I can have a prior and approximate view of the result. There are paintings I have done in twenty minutes, but their process of preparation was very long, based on drawings, collages, sketches...

I think it was Ryman—in whose paintings, particularly the last ones, there is practically nothing, their appearance is absolutely naked—who said that the appearance has nothing to do with the reality. A painting of an easy appearance takes me months of work. The virtue of painting is that it looks very easy, the easier it looks the more complexity it encloses, the more dedication, zeal, commitment... I think he also said that what you reject acquires a stronger presence.

SBO I do not think that these works have much to do with minimalism.

MAC There is a certain mystique of a stripping away that can have much to do with Ellsworth Kelly, with the minimalists, with Malevich, and it is something that I like and that stimulates me.

At the beginning of my career, I was immersed in a geometrical world, I made wooden constructions, works that are like bricolage integrating many materials, steel, plastic. There was very little painting and a lot of assemblage. Rather than paintings, I made simulacra of paintings. With the [series] "Vowels", there came a radical break which brought a reassertion of my wish to be a painter. For example, with Ellsworth Kelly's work, one does not know whether it is painting or not; but in the case of gestural painters, it is perfectly clear that it is painting. That is why there is nothing strange in that I sought a path that would make things easier, without figures or representation.

SBO Perhaps that is why these works are so typically you.

MAC Yes, I identify with them very much. In the last ten years, I was very conscious of going deeper into myself, which is going deeper into style. I think that we might speak of metamorphosis rather than changes.

I see it as an attempt; you go through life picking things up, you load up on them, memories, stories, things you find and keep. All of a sudden, you are very burdened, and you say: "I want to travel light", you throw them out and continue on. You cannot go on with that burden because you suffocate, you drown... There is the intention of freeing myself of ballast, too.

This is a reprint of the conversation between Miguel Ángel Campano and Santiago B. Olmo, which took place in Sóller in 1993, and was first published in the catalogue of the exhibition "Pinturas 1993" [Paintings, 1993] at the Galería Juana de Aizpuru, in Madrid

4. WORKS OF ART

Untitled. Photograph of a finished work

ca. 1972

Photograph on cardboard

27,5 x 22,2 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled. Photograph of a finished work

ca. 1972

Photograph on cardboard

27,5 x 22 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

ca. 1972

Ink on paper

31,5 x 21,5 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1973

Collage (acrylic paint) on chipboard and cartoon

78 x 55 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled. Preparatory drawing

1973

Ink on paper

29,8 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1973

Acrylic on cardboard on plywood

77,4 x 68,4 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

Untitled. Preparatory drawing

1974

Ink on graph paper

34 x 22 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled. Preparatory drawing

1974

Ink and collage on cardboard

51 x 69 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

El volumen azul y amarillo [The Blue and Yellow Volume]

1975

Acrylic paint on wood

70,5 x 60 cm

Private collection

Untitled

1975

Pencil on paper

47 x 34 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1975

Pencil and ink on paper

47 x 34 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled (set of collages)

ca. 1979

Collage on paper

21 x 29,7 cm each

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

ca. 1979

Collage on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

ca. 1979

Collage on cardboard

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1979

Collage on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1979

Collage on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

1979

Ink on paper

31 x 21,5 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Sin título (El puente II) [Untitled (The Bridge II)]
1979
Oil, graphite and pastel on canvas
200 x 322 cm
Fundación Juan March, Museu Fundación Juan March Collection, Palma

Untitled
1979
Oil on canvas
202 x 202 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

El zurdo [Left-handed]
1980
Oil on canvas
248 x 203 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

Untitled
1982
Watercolour on paper
31 x 24,7 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Voyelles II (4) [Vowels II (4)]
1982-1983
Oil on canvas
50,5 x 50 cm
Private collection

Voyelles II (29) [Vowels II (29)]
1982-1983
Oil on canvas
49 x 50 cm
Private collection

Voyelles II (11) [Vowels II (11)]
1982-1983
Oil on canvas
49,5 x 50,5 cm
Private collection

Voyelles II (17) [Vowels II (17)]
1982-1983
Oil on canvas
49 x 48,5 cm
Private collection

Voyelles II (34) [Vowels II (34)]
1982-1983
Oil on canvas
48,6 x 48 cm
Private collection

Voyelles II (18) [Vowels II (18)]
1982-1983
Oil on canvas
52,5 x 52,5 cm
Private collection

Voyelles II (7) [Vowels II (7)]
1982-1983
Oil on canvas
47,4 x 49 cm
Private collection

Voyelles II (20) [Vowels II (20)]
1982-1983
Oil on canvas
51 x 50 cm
Private collection

Voyelles II (15) [Vowels II (15)]
1982-1983
Oil on canvas
48,5 x 45,5 cm
Private collection

Voyelles II (22) [Vowels II (22)]
1982-1983
Oil on canvas
44,7 x 44,5 cm
Private collection

Voyelles II (5) [Vowels II (5)]
1982-1983
Oil on canvas
48 x 47,5 cm
Private collection

Voyelles II (31) [Vowels II (31)]
1982-1983
Oil on canvas
51 x 50 cm
Private collection

Voyelles II (35) [Vowels II (35)]
1982-1983
Oil on canvas
49,5 x 40 cm
Private collection

Voyelles II (6) [Vowels II (6)]
1982-1983
Oil on canvas
49,5 x 50 cm
Private collection

Voyelles II (37) [Vowels II (37)]
1982-1983
Oil on canvas
51 x 48 cm
Private collection

Voyelles II numéro 1 [Vowels II number 1]
1983
Oil on canvas
51 x 48,5 cm
Private collection

Mar
1983
Oil on canvas
200,5 x 207 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

Naufragio [Shipwreck]
1983
Oil on canvas
200 x 220 cm
Private Collection

La Grappa XXXVIII
1986
Oil on canvas
202 x 294 cm
"la Caixa" Collection. Contemporary Art

Untitled. Preparatory drawing from the "Ruth and Booz" series
1989
Ink and wash on cardboard
25 x 30 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled 4
1991
Oil on canvas
195 x 168 cm
"la Caixa" Collection. Contemporary Art

Untitled
1992
Oil on canvas
168 x 195 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
1993
Oil on canvas
190 x 142,5 cm
"la Caixa" Collection. Contemporary Art

SUBASH, 20.9.94

1994

Oil on canvas

320 x 234 cm

Es Baluard Museu d'Art Contemporani de Palma, Ajuntament de Palma collection long-term loan

Elías (d'après Daniel Buren) [Elías (after Daniel Buren)]

1996-1999

Oil on canvas

Dimensions variable

Galeria Maior

Pregària (Serie de grabados) [Prayer (a series of engravings)]

1997

Engraving (lead) on Aquari paper

76 x 52 cm each

Carles Taché Collection

Simón

1998

Oil on canvas

260 x 250 cm

Simón Campano Collection

Samael

2000

Oil on canvas

160 x 117 cm

Private collection

Brecha [Breach]

2001

Oil on canvas

168 x 252 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Brecha Y griega [Y Breach]

2002

Oil on canvas

176 x 165 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata

2002

Mixed media on paper

29 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata

2002

Mixed media on paper

31 x 22 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata
2002
Mixed media on paper
20,5 x 29 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata
2002
Mixed media on paper
42 x 37,5 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata
2002
Mixed media on paper
35 x 41,5 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata
2002
Mixed media on paper
20,5 x 29 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Pocaplata
2002
Mixed media on paper
29 x 21 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
21 x 29,7 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
24 x 32 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
24 x 31,8 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
22 x 22 cm aprox
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
26 x 36 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Mixed media on paper
24 x 31,5 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Mixed media on paper
24 x 32 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
24 x 31,5 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Mixed media on paper
24 x 32 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
10,5 x 15 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
10,5 x 15 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
10,5 x 15 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
9,5 x 13,5 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
20 x 20 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
ca. 2004-2007
Watercolour on paper
26,5 x 36 cm
Courtesy Bequest Miguel Ángel Campano and Galería Juana de Aizpuru

Manuel (Patraña número 26) [Manuel (Tall Tale number 26)]
2004-2017
Montblanc ink cartridge, q-tips, cigarette butts, rubber bands, yogurt cap, saline solution blister, kraft paper, straws, brown modelling clay, toothpicks, can pop-tabs
8 x 15 x 12 cm
El Instante Fundación

Jacinto (Patraña número 31) [Jacinto (Tall Tale number 31)]
2004-2017
A base of Camel and Karelia Slims cigarette packets, cigarette butts, cigarettes, ash, acorns, q-tips, single-dose saline solution package, can pop-tab, purple modelling clay
6,5 x 13 x 11 cm
El Instante Fundación

María (Patraña número 17) [María (Tall Tale number 17)]
2004-2017
Clairefontaine watercolours cardboard box at the base, partially burned white and brown sugar cubes, Camel packet, a piece of paper from the G. Lalo shop
8,5 x 10 x 11,5 cm
El Instante Fundación

Antonio M. (Patraña número 39) [Antonio M. (Tall Tale number 39)]
2004-2017
A packet of Camel, Renfe suburban train ticket, acorns, purple modelling clay, can pop-tabs, a fragment of clear plastic packaging
3,5 x 7 x 11 cm
El Instante Fundación

Patrañas (Patraña número 137) [Tall Tales (Tall Tale number 137)]
2004-2017
Foam, white sugar cubes, thread, cardboard and plastic spools, green capsule, yellow modelling clay, cardboard from a package of chalk, paper from a La Azucarera sugar cube package
4 x 16 x 13 cm
El Instante Fundación

Quico (Patraña número 36) [Quico (Tall Tale number 36)]
2004-2017
A Marlboro packet and a box of ear plugs as the base, ear plugs, cigarette butts, ash, purple and yellow modelling clay, plastic seal
5 x 9,5 x 9 cm
El Instante Fundación

Patrañas (Patraña número 74) [Tall Tales (Tall Tale number 74)]

2004-2017

Foam, white sugar cubes, pill packaging, single dose saline solution packaging, cigarette butts, toothpicks, spools, black and transparent thread, black bead, ash

11 x 25,5 x 14 cm

El Instante Fundación

Tirso (Patraña número 28) [Tirso (Tall Tale número 28)]

2004-2017

A box painted white made from Camel packets and an Enric Rovira chocolate box, a Camel cigarette butt on the top

7 x 12 x 10,5 cm

El Instante Fundación

Gabriel (Patraña número 22) [Gabriel (Tall Tale number 22)]

2004-2017

A base of white sugar cubes, two medicine boxes (Alka-Seltzer and Paroxetine 20 mg), three packages of Saint Louis sugar cubes in steps

10,8 x 8,3 x 15,5 cm

El Instante Fundación

Auckland

2005

Oil on canvas

210 x 290 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

Calvario [Calvary]

2006

Oil on canvas

156 x 162 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Estío [Summer]

2007

Oil on canvas

176 x 168 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

2000s

Ink on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

2000s

Ink on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled

2000s

Ink on paper

29,7 x 21 cm

Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
2000s
Ink on paper
29,7 x 21 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
2018
Oil and silk on wood
40 x 40 cm
El Instante Fundación

Untitled
2018
Oil and silk on wood
40 x 40 cm
El Instante Fundación

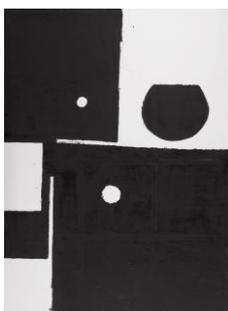
Untitled
2018
Oil and silk on wood
40 x 40 cm
El Instante Fundación

Untitled
2018
Oil and silk on wood
40 x 40 cm
El Instante Fundación

Untitled
Undated
Collage on paper
52 x 33 cm
Courtesy Miguel Ángel Campano Bequest and Galería Juana de Aizpuru

Untitled
Undated
Acrylic paint on wood
68 x 78 x 5,7 cm
Private collection

5. CAPTIONS



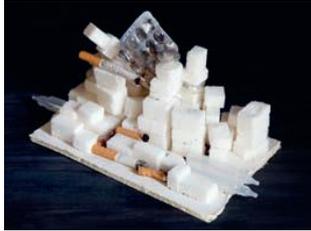
Miguel Ángel Campano, *SUBASH*, 20.9.94, 1994. Oil on canvas, 320 x 234 cm. Es Baluard Museu d'Art Contemporani de Palma, Ajuntament de Palma collection long-term loan. © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020. Photograph: Joan-Ramon Bonet



Miguel Ángel Campano, *Sin título (El puente II)* [No Title (The Bridge II)], 1979. Oil, graphite and pastel on canvas, 200 x 322 cm. Fundación Juan March, Museu Fundació Juan March Collection, Palma © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020. Photograph: Joan-Ramon Bonet / David Bonet



Miguel Ángel Campano, *La Grappa XXXVIII*, [La Grappa XXXVIII], 1986. Oil on canvas, 202 x 294 cm. "la Caixa" Collection. Contemporary Art. © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020. Photograph: Fundación "la Caixa Arte Contemporáneo"



Javier Campano, *Las Patrañas de Miguel Ángel Campano*, [Miguel Ángel Campano's Tall Tales] 2018-2019 (patraña 74) (Tall Tale 74). Digital print, 30,2 x 40,5 cm. Ed. 3/photograph. El instante Fundación © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020. Photograph: Cortesía El Instante Fundación



Miguel Ángel Campano, *Vocales II (35)* [Vowels II (35)], 1982-1983. Oil on canvas, 49,5 x 40 cm. Private Collection © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020.



Miguel Ángel Campano, *Elías (d'après Daniel Buren)* [Elías (after Daniel Buren)], 1996-1999. Oil on canvas, dimensions variable. Galeria Maior © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020.



Miguel Ángel Campano, *Nafragio* [Shipwreck], 1983. Oil on canvas, 200 x 220 cm.
Private Collection © of the work of art, Miguel Ángel Campano, VEGAP, Palma, 2020.
Photograph: Pablo León

Accents and difference
Miguel Ángel Campano

From 18th September 2020
to 28th February 2021

Organization
Es Baluard Museu d'Art Contemporani de Palma in collaboration with
Museo Nacional Centro de Arte Reina Sofía, based on the exhibition
«Miguel Ángel Campano. D'après»

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Imma Prieto

Curator
Imma Prieto

Exhibition coordination
Catalina Joy

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Soad Houman
Rosa Espinosa

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