

## ACTIVITIES

**July 1st - August 17th**, "Entre Teles". GranGent/GentGran program. Workshop related to the permanent collection of the museum. Collaborates Domus Vi. Closed group.

**July 5th 12am**, Presentation of the case study *Per què em vestesc de negre si estim tant la vida? Teresa Matas. Una revisió des de la contemporaneïtat* edition linked to the homonymous temporary exhibition on Teresa Matas. Free activity and open to the public.

**July 10th 13pm**, Presentation of the publication *Cas d'estudi # 1 Dones dadà* with Susana Blas and Semíramis González. Free activity and open to the public.

**July 13th - August 17th**, every Friday from 11.30 am to 1.30 pm Mediation in the exhibition hall. Free activity and open to the public.

**October 16th 7.30pm**. Mediation around Ocaña in Mallorca. Free activity and open to the public.

**November 6th 7pm**. Exclusive visit for Members of Es Baluard to the "Col·lecció Permanent" with Nekane Aramburu, curator of the exhibition. Closed group.

**November 29th 7pm**, Screening of the documentary *Miró l'altre* (1969) by Pere Portabella. Free activity and open to the public.

Exhibition dates: 28/06/2018-06/01/2019

Museum Opening Hours:

Tuesday to Saturday: 10am - 20pm

Sundays: 10am -15pm

Mondays closed

**ESBALUARD** | museu d'art modern  
i contemporani de palma



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English

## "Col·lecció Permanent"

Crossing borders, fences, making walls permeable. A porous membrane, that of a museum in a fortress. Beyond the *white cube*, a collection. Our strategic plan, Es Baluard 2018, has a bearing on a model of museum the main mission of which is to answer for the value of the artistic heritage which it keeps in its custody and is bound to transmit to society.

Thus, the institution seeks to transcend the walls of the museum container to become an organic body, a transmitter and receiver of the cultural evolution of our times. The current availability of the permanent collection will be reinforced with the inclusion of, and dialogue on the latest artworks incorporated, in addition to collaborations with artists, collectors and other entities with the common denominator of inside-out.

The Es Baluard cultural complex is caught up in the museological discourse, leading to new interpretations based on significant pieces - acquired by the foundation itself - which allude precisely to the relationship between interior and exterior landscapes, things domestic and the elements, the social being and individual intimacy. A window and a spyhole that enables us to continue researching along the lines opened up and delve further into the analysis of study cases of the multiple narratives of art history.

The slogan "In & out" will be the accompanying hashtag.

Pablo Picasso, Joan Miró, Miquel Barceló, Georges Braque, Elmyr de Hory, María Blanchard, Marina Abramović..., artists' names which serve to recognise significant styles and periods in any museum institution. From the last revision of the Permanent Collection until now, a total of 103 works have come to form part of Es Baluard's heritage. All of them have been incorporated as a result of transfers by institutions and entities, deposits of work from artists and private collectors, as well as donations and one acquisition.

For this new presentation, based on an itinerary though emblematic pieces from our collection, between the chronologies and styles of the hegemonic tales, we have interspersed an innovative vision that enables us to continue researching and developing new interpretations.

Far from being a historicist presentation, the axes drawn by the curatorial discourse refer to three fundamental questions: media, genres and landscapes.

If we review the media, we can see how the 20<sup>th</sup>-century avant-gardes cleared a path which brought us the dematerialisation of creation through action art and the gradual insertion of the advances of the so-called new technologies. In Spain, the evolution of landscape painting in the early 19<sup>th</sup> century to the boom of painting in the 'eighties (of which different artists linked to the Balearic Islands are relevant representatives) co-existed with exploration in video, installation, sculpture, performance and sound art.

The acquisition in 2017 of a set of 7 significant pieces created between 1963 and 1974 by Wolf Vostell – a pioneering German video artist associated to Mallorca in the 'nineties -, along with the video installation *Foresta di Fuoco* (2000), by another creator established on the island, Fabrizio Plessi, introduce us precisely to the importance of experimentation in electronic art.

Whilst Joan Miró prompted significant progress in the creation of three-dimensional pieces, an interest in the sculptural medium which was already relevant in his work notes from 1941-1942, the work developed by Juan Muñoz in terms of the renewal of sculpture made for a turning point through the disposition and conflict of the figure in space, both of which are valid today. Their dialogue through the piece *Con la cuerda en la boca* (1997), which belongs to the Botín Foundation collection, with the works of Teresa Matas – “Mirall buit” series 1997 – and Susy Gómez – *El baile de la vida II*, 2013-2016 –, allude precisely to isolated beings compared to their surroundings and experiences.

The auditory arts are also present through the piece by Juan Muñoz *Building for music* (1993), which emerged as a result of his analysis around the specificity of sound and voice, which was created to be broadcast via the radiophonic medium, and thanks to the work donated by Concha Jerez, a mural installation created for Es Baluard based on her work *Silencio*; conceived in 1980, it is a tribute to the artist Juan Hidalgo, who revealed to her the experience of John Cage in an anechoic chamber.

As well as being a beacon of Spanish conceptual art, Concha Jerez, who is represented by the work *Silencio*, has been an active defendant of the role of the woman in the art world. From the beginning of series of arguments we

have put forward, we have defended the work of women artists. To this end, several different transversal interpretations based on different works strategically located along the route enable us to bridge the gaps left by the official art histories. Thus, the gender and transgender research is sketched out by a whole series of public and private collaborations through works by artists like Sylvie Fleury, Nan Goldin, Dominique González-Foerster, Kimsooja, Eva Lootz, Doris Salcedo, Susana Solano and Yannick Vu. Add to this our reflection on queer theories with the inclusion of a piece surrounding Ocaña, a painter and performer captured by the camera of Gérard Courant, and the work of Mohamed Soueid, a portrait in the form of a documentary on transsexuality in Lebanon.

The exhibition space enclosure also seeks to reflect the function of art in the public space through a key figure of land art, Dennis Oppenheim. Thus, with the sculptures *Device to Root out Evil* (1997) – installed in the museum square – and *Brush building* (2005), from our collection, along with an approximation of his videographic pieces, one can analyse the sense of inside and outside, the architecture of museums as protection and accompaniment. The landscape is one of the great themes inherent in Es Baluard: the interior horizon line or the domestic (Tito Cittadini, *Taberna*, 1949; Jonathan Messe, *Wachtmeister Barns (dein milk is hot)*, 2002; Thomas Ruff, *M.d.p.n.* 32, 2003), linked to the sea and the mountain (Hermen Anglada-Camarasa, *Pi de Formentor, ca. 1922*; Los Carpinteros, *Faro*, 1997; Amador, *Vigies*, 2003) or reiterated and intermittent scenarios in figurative or abstract artistic practices (Miquel Barceló, *Piedra blanca sobre piedra negra*, 1989; Rafel Joan, *El huit* (1991); Rafael Tur Costa, *Untitled*, 1987, among others).

Finally, today's art also allows for the revision of the idea of natural or urban landscape, used so frequently in the history of art. Through the inclusion of artists who represent the international contemporary scene, we map out new approaches, potentialities and channels of analysis (Nevin Aladag, Eduardo T. Basualdo, Miriam Cahn, Carles Congost, Thea Djordjadze, Hasan Shariff, Valerie Snobeck, Sean Snyder, Eulàlia Valldosera).

In this way, the route through Es Baluard's main floor seeks interconnections between all of the works, thinking of the internal space and public spaces, and exploring their didactic potential with a new, plural gaze for a broad sector of visitors.

Nekane Aramburu, curator