

EL ESCORIAL PARA LOS ARTISTAS

30 DE JUNIO - 2 DE JULIO 2017

MAX ESTRELLA





EL ESCORIAL FOR THE ARTISTS

Artistic interventions in public spaces

On the occasion of its anniversary, Max Estrella gallery in collaboration with San Lorenzo de El Escorial City Hall invited renowned contemporary artists to intervene in plazas, gardens and patios with works specifically created for the occasion. During the weekend of July 1st all the neighbors were invited to this artistic walk. The Community of Madrid also collaborated with the project through the Teatro Real Coliseo Carlos III whose facade was intervened by Eugenio Ampudia and where also was held the concert *Zambra Barroca* Andreas Prittwitz and Lookingback.

El Escorial for the artists was attended by Eugenio Ampudia, Marlon de Azambuja, Almudena Lobera, Jorge Perianes, Bernardí Roig and Luis Úrculo. We were also fortunate to see the exhibition of the Bilbao photographer Aitor Ortiz in the exhibition hall of the House of Culture as well as the exquisite painting exhibition of Nico Munuera, an advance of his individual exhibition at Ivam during upcoming fall.

It is not the first time that artists of Max Estrella have faced projects of this magnitude. Over the last few years, all

have been invited to take part in iconic monuments, recognized plazas and public spaces in cities around the world.

Eugenio Ampudia counted on the citizen participation for *Evacuad Madrid*, a work that was carried out during a night at *Puerta de Alcalá*. The work of Almudena Lobera *A spectacle for the view* on the beach of Benicassim was part of a music festival and later on the beach of Miami Beach. Marlon de Azambuja has highlighted the *Pótcencial Escultórico* of urban furniture in many cities around the world and Bernardí Roig recently illuminated the Chapter Hall of Canterbury Cathedral. All of them have visited San Lorenzo del Escorial to choose emblematic places in which to intervene and surprise us once more.



Eugenio Ampudia

Plaga (Moscas), 2015

Facade of Teatro Real Coliseo Carlos III



For this occasion, hundreds of flies invaded the facade of the Teatro Real Coliseo Carlos III. Vulgar flies made with old cards of invitation to expositions are the ones in charge of taking the public space, contaminating it with symbols of the history of the art and culture. Adding to a cultural icon such as the Teatro Real, the flies evoke the art contained in the invitations with which they are created, resignifying and sacralizing the place on which they stand.

Eugenio Ampudia has presented his work, among others, in the Museo de Arte Carrillo Gil, Mexico D.F (2016); Matadero, Madrid (2015); The MAC of A Coruña (2015); MACRO, Museum of Contemporary Art of Rosario, Argentina (2008); Or the Basque Museum of Contemporary Art, ARTIUM, Vitoria-Gasteiz (2006). He has also participated in important international exhibitions such as the Havana Biennial (2009) and the Singapore Biennial (2006).



Marlon de Azambuja

Potencial Escultórico, 2017

Constitución Square and courtyard of the House of Culture



The work of Marlon de Azambuja gravitates around the conceptions and relationships we establish with the city, architecture and the world of art. A wide range of resources such as photography, video, sculpture and drawing and on the other hand everyday materials such as masking tape, candles, wool yarn, cardboard or porexpan, prevent us from the ways of life and behavior that we impose from the studies of architecture, the city councils and the urban plans that manage the public spaces. Before this exercise of power, Azambuja uses the city and its spaces as inspiration and starting point performing actions and gestures on it.

His series, many in constant progress, are the result of elaborate methods of production in which often part of objects or forms already exist to intervene on them. For this occasion, with his work *Pótcencial Escultórico* - which also gave title to a specific installation in Matadero (2012) -, the urban furniture of San Lorenzo de El Escorial is wrapped with duct tape of colors rendering it unusable but highlighting its volumes and contours.



Almudena Lobera

Un espectáculo para la vista II / A Sight to Behold II, 2012
Vídeo instalation at auditorium of House of Culture



In recent years, Almudena Lobera has been dedicated to show alternative models for the configuration of the visible, deepening in the notion that the image is not always visible or accessible in nature. It explores the nature of the image, its various layers, the perception of (not) represented, the questioning of the 'work of art' as a device and the relation of work to space and to the spectator. His work seeks to connect with the legacy of the past and the influence of classical and Renaissance authors with an instant and continuous present that explores the ephemeral and virtual qualities of our era.

A show for the view (part 2) was the intervention of the artist in the auditorium of the House of Culture of San Lorenzo de El Escorial. The installation marks, frames and makes an everyday reality of the summer on the coast, bringing a reflection on our being and being (It is enough that another looks at me so that I am what I am), on the ways of looking, about The interrelation of our bodies in space and the summer exposure of these, not only to the sun but also to the view of "the others."

Almudena Lobera graduated in Fine Arts and holds a Master's Degree in Art, Creation and Research from the Universidad Complutense de Madrid. She studied at Udk Berlin. She has realized artistic residences in UCL Slade, London (2010); FAAP São Paulo (2011); House of Velázquez-Academy of France in Madrid (2013); Foundation B.a.d. Rotterdam (2013); Royal Academy of Spain in Rome (2014-2015); Les Récollets, Paris (2015) and HISK, High Institute for Fine Arts in Ghent (2015-16).



Aitor Ortiz

Muros de luz, 2015

Floridablanca showroom



The work of Aitor Ortiz is interested in the architectural space, not as a real representation but as a field of work for the reflection on space and the constructive project. It appropriates its forms and elements that form them to represent illusory games. It seeks the viewer to have a physical experience and interpret the work from their visual perception.

The work presented in San Lorenzo de El Escorial is part of the photographic project *Muros de luz*, which addresses the problem of the wall and its visual instability, as well as its fluctuating position between advance and retreat. A tilting whose origin is only formal, but that has to do with our most intimate experience of space.

Aitor Ortiz has made numerous individual and collective photographic exhibitions in important museums in Europe, America and Asia. His recognition was validated in 2011 internationally with the edition of a large monograph of the artist (Hatje Cantz Publishing).



Jorge Perianes

Sin título 2017

Intervention at the Conservatory Gardens



We see with the brain, not with the eyes, so it is important to analyze what is our mind to build and invent elements, what are their engines and what is the why and how of an interpretation of the real.

The piece shown in the gardens of the conservatory of San Lorenzo de El Escorial alludes to an illusory or rather unreal perception addressed in the work of Perianes. It is a rock unrelated to the immediate environment that invades, suspended in the air, without contact with the earth, and emerged from nothing. The ancient and glorious castles sat on the rocks, here in the courtyard happens the other way around. Above all, stones and false supports, in short, lifeless meshes that petrify. Unreality in the background.

Jorge Perianes has participated in numerous exhibitions, recently at the Max Estrella Gallery, at the Barjola Museum, Gijón, in 2015 at Centro de Arte Contemporanea Graça Morais, Bragança and the previous year at CEE Montevideo, Montevideo and at Horno de la Ciudadela, Pamplona . In 2011 he was invited to take part in Abierto x Obras, Matadero, Madrid. In 2008, MARCO of Vigo invited him to intervene in its space.



Nico Munuera

Boneless, 2015, Arcade of Santuario de Nuestra Señora de Gracia
Ross Island, 2011, House of Culture showroom



Nico Munuera proposes a work that is built from a slow look and a fluid look, something that shows the paintings presented for this occasion, an advance of his individual exhibition at IVAM of Valencia upcoming fall. On one hand, the Sorportes de Santuario de Nuestra Señora de Gracia, shelter different paintings belonging to the series *Boneless*, (“representations without bone” that is, without delimited contours). These canvases allow us to explore the characteristics of the physicality of painting, inviting us to discover color as nature itself. In the exhibition hall of the House of Culture, you can admire the paintings of *Ross Island* series, inspired by the first expeditions to the South Pole and still today the nerve center for research in Antarctica.

The work of Nico Munuera is part of prestigious collections such as those of the Ministry of Culture, Community of Madrid, Community of Murcia, La Caixa Foundation, Caja de Ahorros del Mediterráneo, Coca Cola Foundation, Cajamadrid, AENA, Cajasol, Banco Sabadell, Bank of Spain, Cajamurcia Foundation, Barrié de la Maza Foundation, Chirivella Soriano Foundation, Helga de Alvear, Patio Herreriano, the Foster-Ochoa Collection or DKV Collection, among others.



Bernardí Roig

Último sueño (Last dream), 2008

Intervention in the central courtyard of the House of Culture



The one on one size sculpture *Último sueño*, sitting in the central courtyard of the House of Culture, was the intervention chosen by Bernardí Roig to present this occasion in San Lorenzo de El Escorial. This work refers to Wittgenstein's thesis on the limits of language. In this way Roig affirms that only dreams, with their capacity to go beyond the limits of the real world, allow us to be free of the caged of thought: in dreams all logic fails and, along with it, any logical representation of the world .

The work of Bernardí Roig is part of numerous public collections, among them the Museum of Contemporary Art of Verona, Italy; Ludwig Foundation in Havana, Cuba; Reina Sofia Museum in Madrid, Spain; And the Saikade Art Museum in Kagawa, Japan.



Luis Úrculo

Bajar de resolución nº1, 2017
Jacinto Benavente Square



The practice of Luis Úrculo is based on anthropology, archeology and criminology, as well as references to phenomenology to create lines of research on the idea of reconstruction of timelines, dubious materialities, imprecise descriptions and interpretations of reality . When we draw, we translate reality into lines at a lower resolution than what we see. *Bajar de resolución n.1* is a drawing exercise where the statue of St. Crispin is covered by an image of itself that envelops it and introduce it in this place that needs to be interpreted.

His work has been exhibited at the Metropolitan Museum of Art in New York; Chicago Institute of Art; MAXXI Roma; MAC Contemporary Art Museum of Santiago, Chile; Tokyo Wonder Site; Storefont for Art & Architecture, New York; XI Biennial of Venice, Pavilion of Spain; Triennial of Lisbon; The Casa Encendida, Madrid; Pecci Center, Prato; Matadero, Madrid; Biennial of Montevideo; Mapocho Station Cultural Center, Chile, Latin American Biennial of Medellín.