

# LA CONSERVERA

CENTRO  
DE ARTE  
CONTEMPORÁNEO



MurciaCultural.Capital Creativo.

**La Conservera**  
**Third series of exhibitions**  
**December 12th 2009 – February 28th 2010**  
**Valentin Carron**  
**Manu Muniategiandikoetxea**  
**Eva Rothschild**  
**Gert & Uwe Tobias**  
**FOD (Espacio AV & Courtyard at La Conservera)**

**La Conservera** Contemporary Art Centre (Ceutí/Murcia) is pleased to announce its third series of exhibitions, to be opened on **Friday December 11th**.

On view to the general public from Saturday December 12th, this latest series of exhibitions features solo shows by the artists **Valentin Carron** (Fully, Switzerland-1977), **Manu Muniategiandikoetxea** (Bergara, Spain-1966), **Eva Rothschild** (Dublin, Ireland-1971) and **Gert & Uwe Tobias** (Kronstadt, Rumania-1973). Simultaneously, and for the first time, the **Espacio AV** art centre in Murcia is joining forces with **La Conservera** with an exhibition by the artist **FOD** (Francisco Olivares Díaz. Puerto Lumbreras, Spain-1973). These five artists, for the most part sculptors, share a set of common concerns and interests and are all engaged in redefining, revising, appropriating or deconstructing concepts and forms grounded in the various movements associated with modernism, focusing their work on an exploration of new materials and conventional techniques.

**For Valentin Carron, Eva Rothschild and Gert & Uwe Tobias these shows at La Conservera are their first individual exhibitions in Spain.**

**Valentin Carron**

*Fibre fibre, austère austère.*

Space 1

**Valentin Carron** works across sculpture, painting and installation. He reproduces real objects or elements with a symbolically charged meaning from his own environment as well as from broader cultural contexts. He releases the objects from their environment and gives them new form as reproductions, which are true to the original, in synthetic materials, as copies, substitutes, relics, that again put their cultural significance or multiple reinterpretation up for discussion in a different way. Carron makes use of forms which have mostly lost their original significance, the kind of forms to be found in the grand halls of history and in our everyday personal obsessions. He chooses forms that have mostly lost their original meaning – forms we find in the large halls of history of our daily and particular obsessions. He incorporates art's symbolic formal world in a game equivalent of repetitions and “exposure” by, for instance, taking parts from the oeuvre of Swiss artist Alberto Giacometti, which have by now become standard forms of a so-called modern art, and whose symbolic power of expression and artistic relevance have lost their potency thanks to the countless replicas in a process of cultural deterioration. Carron continues in the lineage of artists like Marcel Duchamp, Andy Warhol and Elaine Sturtevant who used appropriation and reproduction in their work to offer a cultural analysis. His sculptures mark a before and after in the renovation of the appropriationist discourse through a reutilisation of vernacular forms which are not part of the dominant culture. Neither authentic nor kitsch, neither manufactured nor handcrafted, these objects play with ambiguity (faux wood, faux cement, faux bronze, etc.) and with an iconography of power and authority (public sculptures or commemorative monuments, conventional forms, etc.)

For his first exhibition in Spain, he is presenting in Space 1 a work called *Fibre fibre, austère austère* produced by La Conservera. The work comprises twelve elements, each a large wall-like object. These walls look like rough structures in grey plaster though they are actually made of fibre, referencing both painting and nature. Each one of these works contains a different repeated geometrical element in the form of decorative openings or slots which are covered from behind by meshes of dark brown fibre. These are the kinds of walls of constructions that one can find in rural areas of south and central Europe and used as sheds for drying or storing grain. The walls are at once an illusion of visibility and a metaphysical belief. In them we can find allusions back to theatrical scenes, reminiscent of *La Ronde des Prisonniers* by Van Gogh, in which four small windows in the seemingly endless walls of a prison patio and some tiny butterflies hold out the hope of freedom.

The imposition of this presence versus freedom. Hope, desire and progress versus coldness, austerity, weight. In them Carron continues underscoring concepts like realism versus illusionism, using *trompe l'oeil*, and leading the spectator to a certain degree of deception. A backwards nod to Lucio Fontana, minimalism, Peter Halley, experimental theatre, a rhythmic vocabulary (perhaps there is also music behind the openings in the walls). In short, planes of projection for a mental imaginary.

Coinciding with this exhibition La Conservera has published the artist's book "*Learning from Martigny / Valentin Carron*" in conjunction with JRP-Ringier.

**Valentin Carron (Fully, Switzerland, 1977)** lives and works in Geneva. He has had solo shows at 303 Gallery, New York; Galerie Eva Presenhuber, Zurich, 2009. Viafarini DOCVA, Milan; L'Elac, Renens/Lausanne; Centre Culturel Suisse, Paris, 2008. Kunsthalle Zürich, Zurich, 2007. Swiss Institute, New York; Chisenhale Gallery, London, 2006. Centre d' Art Contemporain, Geneva, 2005.

He also has had work on view in *ReMap*, Athens Biennial, 2009. *Less is less and more is more*, CAPC, Bordeaux, 2008. *The Third Mind*, Palais de Tokyo, Paris; *The Freak Show*, Musée d'Art Contemporain, Lyon; *The Happiness of Objects*, Sculpture Center, Long Island City, New York, 2007. *It's All an Illusion*, Migros museum, Zurich, 2004. Prague Biennial; *Kontext, Form, Troja*, Secession, Vienna, 2003. *The Golden Week*, Kodama, Osaka, 2003. *Camo-Show*, Kunsthau Wiesbaden, Wiesbaden, 2001.

## Gert & Uwe Tobias

Space 2

The Romanian twin brothers **Gert & Uwe Tobias**, who work in Germany, create large scale woodcuts and sculptural construction, as well as typewriter drawings, watercolours, ceramic sculptures and wood constructions. They usually combine these various techniques and media in installations full of lush, vivid colour and strong graphic compositions. Gert & Uwe Tobias are influenced by modern movements like cubism, expressionism, Dadaism and constructivism, mythology, fairytales, Hungarian-Romanian folk art and legends from their native Transylvania, bringing old stories and iconographies into the field of the present. Bringing a contemporary awareness to the classic woodcuts that flourished in the times of Albrecht Dürer (1471-1528) and which made a comeback at the beginning of the 20th century thanks to expressionism, their works make reference not only to skulls and monsters, but also to modern graphic design and advertising, ancient ceramic forms, camp Hollywood horror films, and abstract imagery. The artists' multi-media installations explore the way in which legends are formed and how objects stimulate cultural memory.

For their first solo show in Spain, they are presenting three woodcuts in the two rooms in Space 2. The first will host, for the very first time, the whole series of posters made expressly for their exhibitions in galleries and art centres. In this installation, and quoting from Olivier Zybok's essay in the exhibition catalogue:

“In their exhibitions the brothers take the variety of forms and genres to a third dimension by means of murals and structural additions, so that each respective presentation can be remembered as an extension of its spectrum in the middle of the installation. In these room-like installations, the geometric regularities of specific architectural elements are underscored in the layout of the works and in the colour composition of the hall”. In this exhibition the woodcuts are presented with friezes around the frames, extending down to the ground. This form of presentation gives each work a sculptural effect, in turn influencing the perception of the specific symmetric elements of the hall. The poster for La Conservera is exhibited at the centre of the space on a steel structure. A series of new woodcuts is presented in the second room in Space 2. All these works belong to private European collections.

La Conservera has published a catalogue for the exhibition with an essay by Oliver Zybok.

**Gert & Uwe Tobias (Kronstadt, Brasov, Rumania, 1973)** live and work in Cologne. They have had solo shows at Kestnergesellschaft, Hannover; The Breeder, Athens; Galerie Rodolphe Janssen, Brussels; Kunsthalle Wien, Vienna; Museum Franz Gertsch, Burgdorf; Contemporary Fine Arts, Berlin, 2009. Team Gallery, New York; Kunstmuseum, Bonn, 2008. MOMA, New York; Bergen Kunsthall, Bergen; Galerie Michael Janssen, Berlin; Kunstverein Heilbronn, Heilbronn, 2007. Hammer Museum of Art, Los Angeles, 2006. The Breeder, Athens; Bonner Kunstverein, Bonn, 2005.

Their work has also been seen at *State of Mind*, Pinacoteca Giovanni e Marella Agnelli, Turin; *Germania*, Saatchi Gallery, London, 2009. *Wunderkammer*, MOMA, New York; *50 Lunas de Saturno*, T2-Triennale d'Arte Contemporanea, Turin, 2008. *Made in Germany*. Kestnergesellschaft, Sprengel Museum and Kunstverein Hannover, 2007.

### Manu Muniategiandikoetxea

*Night Flight*  
Space 3

The formalisation of space through constructive riffs and an exploration of their perceptive potential are still the core concern in a body of work that is recurrent in motifs, yet without exhausting itself in its own repertoire, thus consolidating a coherent continuum. Structures and forms by other artists, like Rodchenko or Oteiza, are recognisable in **Manu Muniategiandikoetxea's** works. He makes these borrowings in order to reinterpret them, using them as citations on which to articulate his own discourse. The artist continually focuses on confronting painterly and sculptural pieces in an intentional resolve to accentuate the idea of confusion, contamination, alteration of volumes and proportions, in a baroque play of manipulation and transformation of space, confronting sculptures with their two-dimensional projections and painterly volumes with hard-edged planes. In this way, he creates a unique dialogue between different works, techniques and various materials, with differing iconographies and renderings.

At Space 3 in La Conservera he has produced a sculpture of enormous proportions which, suspended from the ceiling, invades the whole space and projects reflections of itself onto the perimeter of the hall. In the catalogue essay, Peio Aguirre describes it as follows: “*Night Flight*, as this exhibition is titled, consists of a large-scale enlargement of a sculpture by Alexander Rodchenko and the formation of a decorative pattern with the remains of the material used to construct it. This is not a *Rodchenkian* form, in terms of a derived style, but a free recreation of the Russian artist starting from direct appropriation. On previous occasions Muniategiandikoetxea has depicted this and other sculptural forms by Rodchenko in his paintings.”

La Conservera has published a catalogue for this exhibition with essays by Miguel Ángel Hernández-Navarro and Peio Aguirre.

**Manu Muniategiandikoetxea (Bergara, Spain, 1966)** lives and works in San Sebastian. He has had solo shows at Cige 2008; Koldo Mitxelena Kulturunea, San Sebastian, 2008. CAB, Burgos, 2007. Sala Rekalde, Bilbao; Galería del Campus de la Universidad de Lejona, Vizcaya, 2004. Auditorio de Santiago de Compostela, 2002. Centro de Arte Santa Mónica, Barcelona, 2001. Ciudadela Pamplona; Aramburu Jauregia, Tolosa, 2002. Galería DV, San Sebastián, 1998.

His work has also been seen in *Planes futuros*. Baluarte, Pamplona, 2007. *Pintura Mutante*, MARCO, Vigo; *Premio Altadis*, Facultad Bellas Artes, Madrid; Galerie Lelong, Paris, 2006. *Generación 2000*, Caja Madrid, Madrid; IX Bienal Nacional de Arte Ciudad de Oviedo; *Gure Artea 2000*, Koldo Mitxelena, San Sebastian, 2003. *Figuraciones del Norte*, Caja Madrid, Madrid, 1999. *Live in Rio*, Rekalde-Area 2, Bilbao, 1997. *Muestra de Arte Joven*, Museo Español de Arte Contemporáneo, Madrid, 1994.

**Eva Rothschild**  
Space 4

**Eva Rothschild's** sculptures derive from the abstraction of different visual codes and imagery. She explores the highly wrought relationship between objective form and new-age spiritualism. Rothschild approaches art as tantamount to a numinous belief system, where functionless objects become receptacles for immaterial sentiment, both inciting and emitting their own metaphysical auras. Inspired by 60s and 70s minimalism, Rothschild's sleek designs imbue the impersonal with a raw intimacy by utilising tactile, everyday materials. She is particularly interested in the way objects have a power over us, especially in relation to religious thought and superstition. This is reflected in her fascination with sacred or lucky symbols, ranging from spheres and pyramids to new age charms. In this way, competing influences are combined to create hybrid forms that explore how meaning is ascribed to things.

For the first time in Spain, various bodies of work belonging to private European collections can be seen in Space 4 at La Conservera. At the centre of the hall are various pieces showcasing the different materials and features of the artist's work, as well as a new sculpture produced expressly for La Conservera. At the back of the hall is a series of sculptures on metallic plinths, arranged in the form of people in conversation. The upper level houses the large sculpture called *Supernature*.

La Conservera has published a catalogue for the exhibition with an essay by Amanda Cuesta.

**Eva Rothschild (Dublin, Ireland, 1971)** lives and works in London. She has had solo exhibitions at Galerie Eva Presenhuber, Zurich; Francesca Kaufmann, Milan; Tate Britain, London; Stuart Shave/Modern Art, London, 2009. Tate Britain, Millbank, London; The Modern Institute, Glasgow, 2008. South London Gallery, London; 303 Gallery, New York, 2007. Douglas Hyde Gallery, Ireland, 2005. Kunsthalle Zurich, Zurich; Artspace, Woolloomooloo, Australia, 2004.

Her work has also been seen in *Compass in Hand: Selections from the Judith Rothschild Collection*, MOMA, New York, 2009. *Unmonumental*, New Museum, New York, 2008. *This is Not For You*, Thyssen-Bornemisza Art Contemporary, Vienna; *How to Build a Universe That Doesn't Fall Apart Two Days Later*, CCA Wattis, San Francisco, 2007. *Tate Triennial: New British Art*, Tate Britain, London, 2006. *Extreme Abstraction*, Albright Knox Museum, Buffalo; *British Art Show 6*, Baltic Centre for Contemporary Art, Gateshead, 2005. Kunsthalle Zürich; *Carnegie Internacional*, Carnegie Museum, Pittsburgh, 2004. *Electric Dreams*, Barbican Gallery, London; *Early One Morning*, Whitechapel Art Gallery, London, 2002.

#### **FOD (Francisco Olivares Díaz)**

*Espacio disponible.*

Courtyard

The importance of the architectural aesthetic in cities is an ongoing concern in FOD's work. His apparently formal art contains a narrative component, underpinned by a desire to exercise the memory of the cities he inhabits. Life as we perceive it is based on geometrical forms. From the original to the ultra-elaborated, geometry defines or delimits each of the parts of our surrounding world. The artist has often posited a geometric scheme of reality, translating it to a painterly and sculptural language directly linked to constructivism, both formally as well as conceptually. FOD's work is a hymn to inhabited geometry. Underlying the pieces created by this artist are an aspect of inherent assemblage and a visible, meticulous manual activity that admits no flaws, that requires a profound knowledge of the trade. This is a patent love for the elaboration and experimentation with wood, aluminium, perspex, etc, without renouncing manual work as the basis of many other things and a final goal, the creation of the world of art.

The Courtyard hosts a large sculpture produced by La Conservera made with material proper to construction. The work sets in place a dialogue with the very architecture of the art centre in order to create an *Espacio disponible*, an inhabitable and "Available Space" inside another.

# LA CONSERVERA

CENTRO  
DE ARTE  
CONTEMPORÁNEO



MurciaCultural.Capital Creativo.

La Conservera and Espacio AV have published a catalogue for this exhibition with essays by Christian Viveros Fauné and Javier Díaz Guardiola.

**Francisco Olivares Díaz – FOD (Puerto Lumbreras, Spain, 1973)** lives and works in Puerto Lumbreras. He has had solo shows at La Naval, Cartagena, 2007. Ad hoc Galería, Vigo, 2007. Centro Cultural, Puerto Lumbreras, Murcia; Galería T20, Murcia, 2005. Galería La Aurora, Murcia, 2003. Galería La Aurora, Murcia, 2001. Palacio de Guevara, Lorca, 2000.

His work has also been seen in *Invaliden 1*, Galerie Invaliden1, Berlin, 2009. Doméstico 08, Madrid; *Encapsulados*, Miami, 2008. XVIII Bienal de pintura de Zamora, 2006. *Contaminaciones*, Palacio de Guevara, Lorca, Murcia; *Explum 05*. Centro P.L. Murcia, 2005. *Generación 2004*, La Casa Encendida, Madrid, 2004. *XIX premio L’Oreal*, Palacio del Conde Duque, Madrid; *100 obras para Galicia*, Circulo de Bellas Artes, Madrid, 2003. *20 pintores*, Palacio Almodí, Murcia, 2001. *Velázquez o la terapia del terciopelo*, Sala Central Hispano, Granada; *Que viene el calor*, Sala de Verónicas, Murcia; *Veinticuatro*, Colegio San Bartolomé, Granada, 2000. *El tiempo de Párraga*, Galería detrás del rollo, Murcia, 1999.

LA CONSERVERA,  
AVENIDA DE LORQUÍ, S/N.  
30562, CEUTÍ (MURCIA).

.....  
T. +34 868923132  
INFO@LACONSERVERA.ORG  
WWW.LACONSERVERA.ORG

## FACT SHEET

### LA CONSERVERA CONTEMPORARY ART CENTRE

#### THIRD SERIES OF SIMULTANEOUS EXHIBITIONS:

**Space 1:** Valentin Carron, *Fibre fibre, austère austère.*

**Space 2:** Gert & Uwe Tobias.

**Space 3:** Manu Muniategiandikoetxea, *Night Flight.*

**Space 4:** Eva Rothschild

**Courtyard:** FOD, *Espacio Disponible.*

**DATES FOR THIRD CYCLE:** December 12th 2009 to February 28th 2010.

**ORGANISED BY:** Dept of Culture & Tourism of the Region of Murcia.

**PROGRAMMED BY:** ABV Arte

**ADDRESS:** La Conservera, Avenida de Lorquí, s/n. 30562, Ceutí (Murcia).

Tel.: (+34) 868923132

Email: [info@laconservera.org](mailto:info@laconservera.org)

[www.laconservera.org](http://www.laconservera.org)

## PRESS:

### LA CONSERVERA:

Ana Domínguez

email: [anadominguezmad@gmail.com](mailto:anadominguezmad@gmail.com)

Tel: +34 91 369 24 58 / +34 609 44 99 27

### DEPARTMENT OF CULTURE & TOURISM OF THE REGION OF MURCIA:

Pepa Plaza

email: [pepaplaza@gmail.com](mailto:pepaplaza@gmail.com)

Tel: +34 618 680 423