

GAIÁS
CIDADE DA
CULTURA

The white secrets of his belly

The Carlos
Rosón
Contemporary
Art Collection

18 Mar—
5 Sep 2021
Museo Centro
Gaiás, 3rd floor

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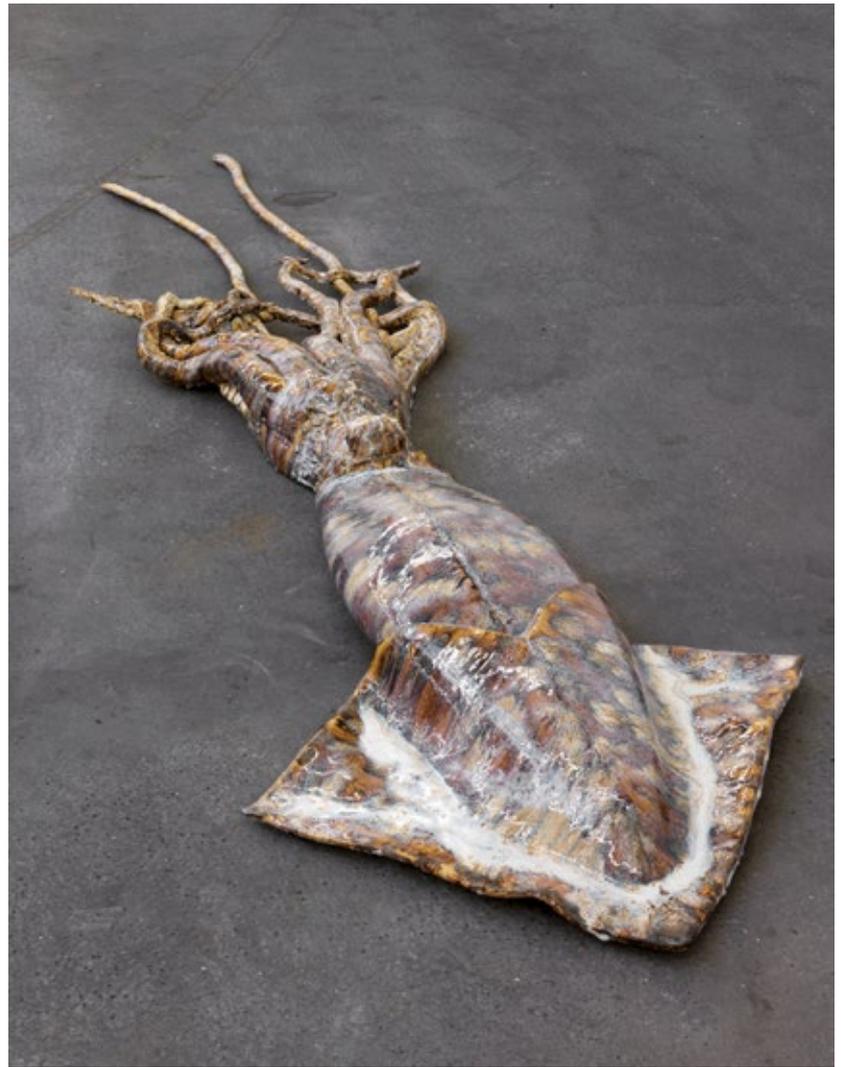
XUNTA
DE GALICIA

THE WHITE SECRETS OF HIS BELLY

**The Carlos Rosón
Contemporary Art
Collection**

18 Mar - 5 Sep 2021
Gaiás Centre Museum, 3rd floor
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**FROM WHITE
TO BLACK
THROUGH KEY
FIGURES IN
CONTEMPO-
RARY ART**



↑
David Zink Yi.
Fundación Rac

***The White Secrets of His Belly* is a selection of 53 works from the Rac Foundation chosen by Bea Espejo, the curator of this new project at the Gaiás Centre Museum. The Rac Foundation, which is located in Pontevedra, was founded by Carlos Rosón (born in Santiago de Compostela in 1955). It consists of over 300 works by 170 artists, including some of the most important creators of contemporary art, from both Spain and further afield.**

Declared an object of cultural interest (BIC) by the Regional Government of Galicia, this collection is one of the most significant in Spain in the field of contemporary art. The work of the Rac Foundation to preserve and promote artistic creation has been rewarded with major awards such as the Art and Patronage Prize from La Caixa Obra Social in 2018, a notable distinction rewarding private commitment to the artistic world.

Bea Espejo decided to approach her project from the point of view of colour, one of the focal points of the collection. The choice of colours starts with white and ends with black, inspired in the architect of the City of Culture himself, Peter Eisenman, who through the pages of Herman Melville's masterpiece *Moby-Dick* imagined for Gaiás a museum with a skeleton of a whale and in whose white belly this exhibition allows art to deploy its universe of colours. Specifically, the curator has extracted the title from one of the passages in chapter 42 of the novel: The white secrets of his belly.

It is a visual metaphor that fits perfectly with the idea of travel and enclosed knowledge inherent to a work of art. It also reveals the secrets which a museum can store



↑
Sara Coleman.
Fundación Rac



↑
Ignasi Aballi.
Fundación Rac

inside it. The exhibition shows works by prestigious contemporary international artists including Tracey Moffatt, Julião Sarmento, John Baldessari, Joseph Beuys, Tacita Dean, Roman Signer, Sofía Táboas and Ernesto Neto.

The selection includes internationally recognised Spanish artists such as Ignasi Aballí, the author of the project representing Spain in the next Venice Biennale, Carmen Calvo, Eulalia Valldosera and Pepe Espaliú.

With respect to Galician artists, there is a significant presence in Carlos Rosón's collection of works by Diego Santomé, who is represented in the Gaiás Centre Museum together with pieces by Rosendo Cid, Marcos Covelo, Sara Coleman and the prestigious Ángela de la Cruz, a winner of the National Award for Art and nominated for the Turner prize, the best-known and most prestigious awards in the United Kingdom granted every year by the Tate, London.

CHROMATIC GUIDE

IN TEN WORKS

The exhibition curator Bea Espejo has selected the following works to act as a guide through the different chromatic sections of the exhibition.

Benjamín Torres

(México DF, 1969)
Contenido neto, 2008

In this work Benjamín Torres shows plaster sculptures made from moulds of domestic mass-produced articles, such as milk cartons, tins of soup and sugar bags. They are placed on metal shelves, classified by forms and sizes, to create a mass consumer environment. It is an installation in which viewers can clearly recognise all these objects that in one way or another we always have close by us, and reflect on the omnipresent world of corporate marketing we are immersed in.



Cynthia Gutiérrez

(Guadalajara, México 1978)
Gloria olvidada, 2012

The work of Cynthia Gutiérrez is a constant attempt to analyse memory at different levels, generating tensions or fissures in established schemas. Her reflections arise from situations of conflict; from instable and indefinite ground, whose vulnerability allows displacement in multiple directions. Working with fragments she reconfigures images and destabilises structures, such as these two faded trays facing each other, converted into symbols of new phantasmagorical nations, of anonymous places for everyone and no one. Perhaps it is today's world?



José Guerrero

(Granada,1914–Barcelona,1991)
Burning Earth, 1958

The story is well known: José Guerrero, a young student at the School of Arts and Trades in Granada, asked García Lorca where to continue his education and the reply was immediate: outside Spain. First, he went to Paris, where he met his wife, Roxane Whittier Pollock, and learned everything about the artistic avant-gardes; but his career was turned around when he went to New York in 1949. His experience of pictorial abstraction and the work of Mexican muralists were to lead to his mature period in painting. It is this period which is reflected by *Burning Earth*, when Guerrero was considered a member of the New York School.



↑
 ©José Guerrero,
 VEGAP, Santiago de
 Compostela, 2021

Ángela de la Cruz

(A Coruña, 1965)
Dislocated Painting, 2001

Ángela de la Cruz's project is radical, emotional and anti-canonical. Her works are structures where the canvas stretcher is broken and the painting is always deformed. Despite the feeling of disaster or anguish, there is a terrible calm indicating that something still latent has occurred: something of beauty within this idea of ruin. It is a painting that loses its capacity for two-dimensional representation and becomes a three-dimensional object: a painting that has become a sculpture.





John Baldessari

(California, 1931–2020)

Throwing Three Balls in the Air to Get a Straight Line, 1973

There are few works as special as this one by John Baldessari. It starts with a type of game: the artist throwing three balls into the air in the hope that a snapshot can capture them in the air in a straight line. Thanks to the magic of photography, the balls never fell to the ground. It is a work where the artist laughs at the idea of genius which so often is associated with art, and the myth of the artist working focused in his study, elevating art to its maximum social position: that of a game.



Diego Santomé

(Vigo, 1966)

Derecho a la pereza, 2010

What Louis Blanc supported in *The Right to Work* (1848) was refuted by Paul Lafargue in 1880 in *The Right to be Lazy*. This title has been used by the artist Diego Santomé to give a new twist to the idea of artistic productivity: you can waste time and yet it may not be a waste of time. Or you can do nothing and be doing something, even though that something is nothing. As in

many of his works, the artist here questions ironically the supposed tasks of artists and the economic system arising from capitalism, as well as the concepts of utopia, failure, balance and instability, as tied to what the artist must or must not do. They are questions linked to everyday circumstances that demonstrate (as we see in our present circumstances) the possibility and impossibility of a new order in which society can reach a balance.

Roman Signer

(Appenzell, Suiza, 1938)

Haus, 2004-2005

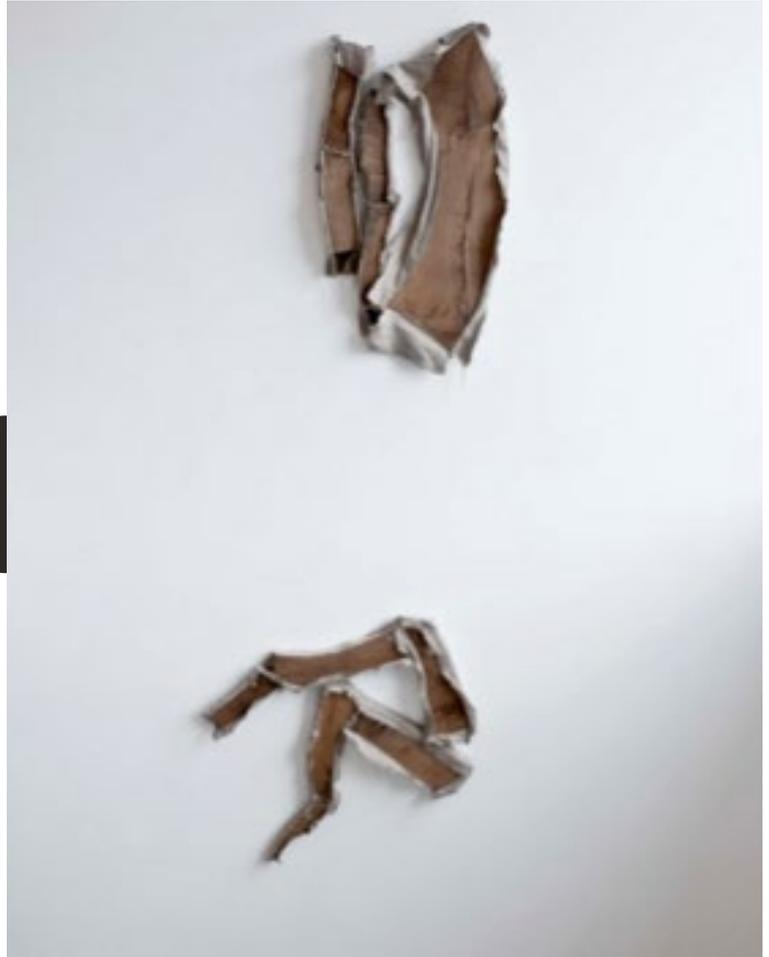
There is an explosion concealed in each of the works of Roman Signer. There is also a mixture of the absurd, melancholy and sarcastic innocence. This is an exaltation of the ephemeral as an intriguing form of time, which leads this artist to alter laws and behaviours, exploding all the established ideas associated with what we take for granted; in this case, the idea of a house as a refuge, which has taken on another mental dimension after this year of the pandemic.



Jacobo Castellano

(Jaen, 1976)
Sen título, 2015

His home with his mother, scenes of his childhood, unusable and dilapidated objects which however are full of life, make up the magma out of which the work of Jacobo Castellano emerges. He plays, manipulates and assembles them until he considers that the work created expresses the idea that he initially had in mind. In this sculpture his refers to El pelele, one of the Goya's sketches for tapestries.



Thomas Hirschhorn

(Bern, Suíza, 1957)
Swiss Made, 1999

Using materials such as wood, cardboard, aluminium foil, packing tape and many photocopies, Thomas Hirschhorn creates installations that are a biting criticism of the idea of industry and production, as in this work, *Swiss Made*, where he questions the symbolic value of icons. As in his other installations, also here he imitates the media saturation of contemporary life and demonstrates the resulting desensitisation of consumers.



David Zink Yi

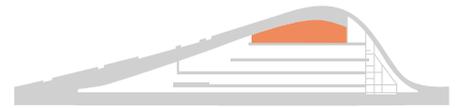
(Lima, 1973)
Sculpture, Untitled, 2013

This installation takes its name from a mysterious marine species that has lived in the depths of the ocean for millions of years. It is said that this species of giant squid has inspired a great number of myths and legends. Until not long ago its existence was only known by chance, when its inert carcasses were run aground by the sea. David Zink Yi is interested in rituals, but also by stories, sounds and all the elements that define our cultural identity. For this exhibition, he makes the space of Gaiás interact with the story of Moby Dick, the novel from which the exhibition takes its name.



Location of the selected works

Museo Centro Gaiás, floor 3



John Baldessari
Throwing Three Balls in the Air to Get a Straight Line, 1973



Thomas Hirschhorn
Swiss Made, 1999



Jacobo Castellano
Sin título, 2015



David Zink Yi
Sculpture, Untitled, 2013



Entrance



Roman Signer
Haus, 2004-2005



Diego Santomé
Derecho a la pereza, 2010



Ángela de la Cruz
Dislocated Painting, 2001



José Guerrero
Burning Earth, 1958



Cynthia Gutierrez
Gloria olvidada, 2012



Benjamín Torres
Contenido neto, 2008

The white secrets of his belly

**Exhibition Centro Gaiás
Museum, floor 3º**

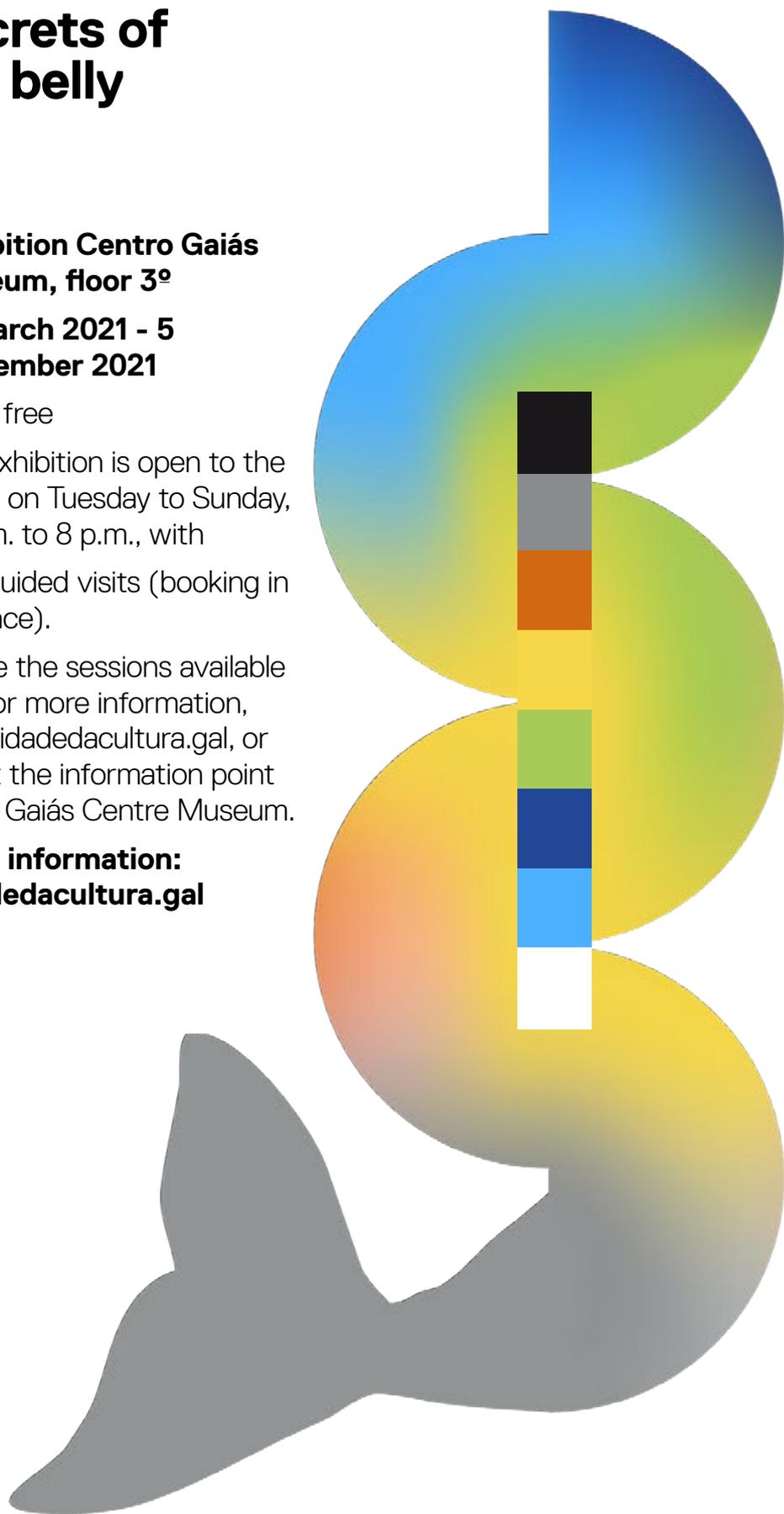
**18 March 2021 - 5
September 2021**

Entry free

The exhibition is open to the public on Tuesday to Sunday, 10 a.m. to 8 p.m., with free guided visits (booking in advance).

To see the sessions available and for more information, visit cidadedacultura.gal, or ask at the information point in the Gaiás Centre Museum.

**More information:
cidadedacultura.gal**



**Xacobeo 2021
Galicia**



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