

From Modernist factory to CaixaForum: Rogelio López Cuenca rewrites the eventful history of the building, taking the Lumière brothers' first film as his backdrop.

La sortie des usines

What is it that we do not see? How do we look? These are questions that Rogelio López Cuenca (Nerja, Málaga, 1959) constantly poses in his work. An explorer of icons and signs, López Cuenca bases his production on an able rereading of the images that form part of our everyday world, our history and culture. Paradox and humour are the weapons this artist wields in breaking down images, discourses and messages and building up new semantic structures that invite us to consider other readings of reality and its representations. Under the title *La sortie des usines (Leaving the Factory)*, a clear allusion to the first film in cinema history, made by the Lumière brothers in 1885, López Cuenca reviews the eventful life of the CaixaForum building from its beginnings as a textile factory in 1912 to its present role as the centre of cultural activities organised by "la Caixa" Community Projects in Barcelona. Image after image, as if this were a silent movie, López Cuenca overlays and alters archive documents, a variety of photographs and other iconographic elements, inviting the public to attach their own meaning to the successive social changes that have transformed the building. In a decision by no means ingenuous, López Cuenca has chosen a space for his intervention where the passer-by becomes art spectator: the winding passage that joins the car park with the entrance courtyard to CaixaForum. *La sortie des usines* forms part of *Open Spaces*, a series of interventions by contemporary artists at CaixaForum whose participants so far have been Chema Alvargonzalez, Soledad Sevilla, Jeppe Hein, Javier Peñafiel and Botto & Bruno.

The intervention *La sortie des usines*, by Rogelio López Cuenca, will be installed in the passage communicating the car park with CaixaForum (Av. del Marquès de Comillas, 6-8) from 30 May to 31 October 2005.

From Casaramona to CaixaForum: in *La sortie des usines* Rogelio López Cuenca tells an original, highly personal story of the building, a story whose characters include workers and tourists, quarries and art, barricades and the police, horses galloping and horses turning on a merry-go-round. The story is based on the different purposes this iron and brick building has served over its eventful life since it first opened its doors as a textile factory in 1912. The factory closed seven years after entering into service and was used as a storage warehouse during the 1929 Universal Exhibition in Barcelona. In 1940 it was converted into stables and a vehicle depot for the Armed Police. Finally, in 1993, "la Caixa", which had acquired the building in 1963, began its restoration and rehabilitation. In 2002, it became CaixaForum, the social and cultural centre of "la Caixa" Foundation in Barcelona.

López Cuenca chose an entrance area to CaixaForum to reconstruct this story: the winding passage that communicates the building with the car park, a kind of halfway house between the public way and the building itself. Here there is a flow of pedestrians entering and leaving the multi-purpose social centre, where they become spectators and participants in cultural, sociological and educational activities. The artist expresses the history of the building in images, forming a journey inspired by the sequential form of a series of film stills.

Image after image, the history of the building is seen from different viewpoints, illustrating the changes that the concepts of work, culture and leisure have undergone over the period. López Cuenca combines reproductions from early-20th-century archives with photographs of the building past and present, colourful artworks and images that he alters and shapes to establish surprising associations. In this way, he builds up an alternative visual and poetic logic of the social changes that have transformed the building. In these images, the spectator is confronted by retaining walls and incidents of social repression that the artist rescues from oblivion, in this way charging the scenes of placid groups of tourists and culture consumers that now frequent the old factory with social and political significance.

Rogelio López Cuenca became known in the 1980s when he was a founder member of the Málaga-based group Agustín Parejo School, whose activities had a great influence on a whole generation in the late-1980s and early-1990s. The group's forms of expression ranged from actions, post art, cassettes, graffiti and publications to many other different manifestations more difficult to classify. The concern of Agustín Parejo School to focus on specifically local issues (Málaga, Andalusia, the Maghreb) generated critical readings of the capacity of artistic discourse to respond

to the challenges of day to day politics if it does not truly connect with the spectator's own reality. In the actions of Agustín Parejo School and, later, in Rogelio López Cuenca's solo work, the ideas of periphery and difference are catalysts for permanent social action.

Since the late-1980s, López Cuenca's work has focused on formulating a semiotic discourse "appropriate to a low culture" that enables him to fuse his critique of the iconisation of public information, the poetic sign and the found object with reflection on the spaces for significance in Western visual culture, slave as it is to schematisation and the dictatorship of meaning. His production ranges from graphic interventions in public and institutional places to publications, videos and two-dimensional and graphic works in which he uses linguistics, visual poetry and allegorical play on images and words to encourage the spectator to discover new interpretations of the language of power and the power of language.

López Cuenca's work has featured in a huge number of projects and exhibitions both in Spain and abroad, and he has also worked on many individual and collective initiatives, including a large proportion of one-off actions.

Rogelio López Cuenca's work can well be defined as an allegorical process, that is to say, the attempt to subvert the closed meaning of signs once they have been established as symbols. If the symbol is a closed-off, imprisoned structure subject to the dictatorship of a single interpretation, allegory seeks to break this monopoly, fragmenting it, confusing it and attaching new meaning according to the context in which it is expressed. It is no coincidence, then, that Rogelio López Cuenca works, essentially, with materials that already exist, with found objects that enable him to undermine the established regimes of meaning.

Works by this artist in "la Caixa" Foundation's Contemporary Art Collection: *Poetry*, 1988; *Poezie Proletarska*, 1988, and *Kommendes Paradise*, 1991.

La sortie des usines

From 30 May to 31 October 2005

The passage communicating CaixaForum with the car park

Av. Marquès de Comillas, 6-8

08038 Barcelona

Times:

From Monday to Sunday and holidays, from 10 am to 8 pm

Mondays, except holidays, closed

"la Caixa" Foundation Information Service

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Admission free

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ROGELIO LÓPEZ CUENCA - NERJA, MÁLAGA, 1959

SOLO EXHIBITIONS

2004

NKTV / LNZ. (with Neokinok TV). MIAC. Arrecife, Lanzarote.

2002

ASTILHAOGRAFO. 25th International Biennial of Contemporary Art. Sao Paulo.**

Casa de América. Madrid.

POBLE MÓN. Museu Abelló. Mollet del Vallès.

2001

EL PARAÍSO ES DE LOS EXTRAÑOS. Palacio de los Condes de Gabia. Granada.

Galería Juana de Aizpuru. Madrid. Espacio Cajaburgos. Burgos.**

1999

OPIUM POPULI. Sala Municipal de Exposiciones. Girona.**

1998

NO/W/HERE. Tecla Sala. Hospitalet de Llobregat. Colegio de Arquitectos. Málaga.

Galería Juana de Aizpuru. Madrid.

1997

READ & MADE. Contemporary Art Museum. University of South Florida. Tampa, Florida.

1996

PASO DE PROCESIONES. Galería Juana de Aizpuru. Seville. Sala Carlos III. Public University of Navarre. Pamplona.

READ ESTATE. Sala El Brocense. Cáceres. Galería Altxerri. San Sebastian.

1995

DISNEST WORLD. Galería Tomás March. Valencia.

1994

WORD\$WORD\$WORD\$. Mudéjar Pavilion. Seville. Palacio Episcopal. Málaga.

PARADISE LOTS. Galería Juana de Aizpuru. Madrid.

WRITE OR WRONG. Galería CAZ. Saragossa.

1993

READ STATE. Museum of Fine Art. Málaga.

HOME SYNDROME. Unicaja. Málaga.

TERRITORIOS OCUPADOS. Galería Antonio de Barnola. Barcelona.

1992

ALIEN NATION. Galería Juana de Aizpuru. Seville.
EXPLICIT LYRICS. Galería Temple. Valencia.

1990

POWERTRY. Galería Juana de Aizpuru. Madrid.
POWERTRY. Graeme Murray Gallery. Edinburgh.
DO NOT CROSS ART SCENE. Kunsthalle Basel. Basle.
REAL ZONE. Marta Cervera Gallery. Nueva York.

1989

HOUSE & TATLIN. Galería Temple. Valencia.
BABBLE GUN. Galería Pizarro. Málaga.

1988

QUARTIER TATLIN. Galería Juana de Aizpuru. Madrid.
PROLETARIAN PORTRAIT. Galería Juana de Aizpuru. Seville.

COLLECTIVE EXHIBITIONS

2005

Desacuerdos/Disagreements. MACBA. Barcelona.

2004

Tour-ismos. La derrota de la disensión. Antoni Tàpies Foundation. Barcelona.**
El Corazón de las Tinieblas. CAAM. Las Palmas de Gran Canaria.**
El Cos maltractat. University of Valencia.**

2003

8th Istanbul Biennial of Contemporary Art.**
Living inside the Grid. New Museum of Contemporary Art. New York.**
Geografie und der Politik der Mobilität. Generali Foundation. Vienna.**

2002

En el lado de la televisión. Espai d'Art Contemporani. Castellón.**
El Corazón de las Tinieblas. Palau de la Virreina. Barcelona.**
La Canción del Pirata. Andraitx Cultural Centre. Majorca.
Art in Spain 1977/2002. Manege Exhibition Centre. Moscow.**

2001

Ironía. Joan Miró Foundation. Barcelona / Koldo Mitxelena Kulturnea, San Sebastian.**
Leandre Cristòfol Art Biennial. Lleida.
Concienciarte. 6th Martínez Guericabeitia Biennial. Reials Drassanes. Valencia.**
Fronteras. Foto Arts, Lanzarote Biennial.**
OFELIAS Y ULISES. Venice Biennial.**
International Biennial of Sport in Art. University of Valencia.**
Capital Comfort 2001. Exhibition of Public Art. Alcorcón.

2000

INDOMESTICO. Imatra. Bilbao.**

RESISTENCIAS. Koldo Mitxelena Kulturnea. San Sebastian.**

EL PODER DE NARRAR. Espai d'Art Contemporani. Castellón.**

HOME ABROAD. Sala 1. Rome / Frankfurt.

MARTÍNEZ GUERRICABEITIA BIENNIALS 1990 – 1999. University of Valencia.

PAISAJES DE LA PINTURA. Palacio Episcopal. Málaga**

1999

FUTUROPRESENTE. Community of Madrid Exhibition Centre.**

SENYALS PÚBLICS. Can Paluet. Mataró.**

14th AUDIOVISUAL FESTIVAL OF VITORIA-GASTEIZ. Montehermoso Cultural Centre. Vitoria.

EN CONSTRUCCIÓN. Granada Provincial Council, Polytechnic University of Valencia, Hispanic Cultural Centre of Santo Domingo, Museum of Fine Art of Bogotá, Ludwig Foundation - Havana, Hispanic Cultural Centre of Costa Rica.

ILUMINACIONES. Casa de la Moneda. Seville.**

1998

SPAIN IS DIFFERENT. Sainsbury Center for Visual Arts.

FISURAS NA PERCEPCION. Pontevedra Art Biennial.**

DISAPPEARING ACT. Bound & Unbound. New York.

TERRITORIO PLURAL. Fundación La Caixa. Madrid.**

OTRAS LECTURAS. Palacio Episcopal. Málaga.** Museo Casa Murillo. Seville.

1997

DESCOBERTA DE LA COL·LECIÓ. MACBA. Barcelona.

EN CONSTRUCCIÓN. Santa Mònica Art Centre. Barcelona.

ARTISTAS SOLIDARIOS. Museum of Contemporary Art. Seville.

ARTISTAS PRO DERECHOS HUMANOS. Monastery de Santa Inés. Seville.

OSMOSIS. Centro de Ayuda al Refugiado. Seville.

ANDALUCINACIONES. Teatro Central. Seville. Biblioteca de Andalucía. Granada.

JUNTOS PERO NO REVUELTOS. Havana.

1996

INTERZONES. Kunstforeningen. Copenhagen. Uppsala Konstmuseum. Uppsala.

MANIFESTA 1. Maritime Museum. Rotterdam.

ARTE ESPAÑOL PARA EL FIN DE SIGLO. Tecla Sala. Hospitalet de Llobregat.

MAIS DO QUE VER. Moagem's Harmonia. Porto.

THE IMAGE OF EUROPE. Thessalonica.

O DINS O FORA. University of Alicante.

CINCO DÉCADAS DE ARTE GRAFICO. COLECCIÓN ESCOLANO. Museo Pablo Serrano. Saragossa.

EN CURSO. Fundación Municipal de Cultura. Gijón.

1995

DIE ROTE BURG. Haus der Kulturen der Welt. Berlin.

THE IMAGE OF EUROPE. Nicosia. Centro Wifredo Lam. Havana.

COMUNICART. Galería Palma Dotze. Villafranca del Penedès.
ENCRUCIJADAS. Alcázar de los Reyes Cristianos. Córdoba.
PENINSULARES. Modulo - Centro Difusor de Arte. Lisbon.
BLACK LOOKS, WHITE MYTHS. Africus Biennial. Johannesburg.
ESPACIOS PÚBLICOS, SUEÑOS PRIVADOS. Community of Madrid Exhibition Centre.

1994

COCIDO Y CRUDO. Reina Sofía Art Centre. Madrid.
VIDEOBRASIL'94. Sao Paulo / Rio de Janeiro.
WELT - MORAL. Kunsthalle Basel. Basle.
COL·LECCIÓ TESTIMONI 1993-94. Sala Sant Jaume. La Caixa Foundation. Barcelona.
2ND MARTÍNEZ GUERRICABEITIA BIENNIAL. Palau Scala. Valencia.
ARTIST'S SELECT. Artists Space. New York.
EV+A. Limerick, Ireland.
LA PALABRA PINTADA. Museum of Fine Arts of Jaén.

1993

VIERKANT. Museum van Hedendaagse Kunst. Gante.
4 ARTISTAS ESPAÑOLES. HOMENAJE A JUANA DE AIZPURU. Galerie Beaumont. Luxembourg.
WALL PAPERS. MacDonald Steward Art Centre. Guelph, Ontario.
DU FIL A REPEINDRE. F.R.A.C. Languedoc-Roussillon.

1992

POIESIS. Fruitmarket Art Gallery. Edinburgh.
ESPAÑA-AUSTRIA. Galerie Krinzinger. Innsbruck.
MOLTEPLICI CULTURE: ARTE CRITICA 1992. Convent of San Egidio – Folklore Museum. Rome.
LOS PAISAJES DEL TEXTO. Palacio de Revillagigedo. Gijón.
LO QUE PUEDE UN SASTRE. Museum of Contemporary Art. Seville.
EL COMPROMISO DEL ARTE. Sala Amadís. Madrid.
ARTE EN ESPAÑA 1965-1990. Museo Rufino Tamayo. Mexico D.F. Museum of Modern Art. Bogotá. Museum of Contemporary Art. Caracas.
LOS 80 EN LA COLECCIÓN DE LA LA CAIXA FOUNDATION. Estación Plaza de Armas. Seville.
COLUMBUS' EGG. Műsarnosk. Budapest.
ENTRE FIERAS. Galería Tomas March. Valencia.
PASAJES. Spanish Pavilion. Expo'92. Seville.

1991

IMAQUINACIONES. Mexico D.F. / Houston, Texas.
SIN COARTADA: LO BELLO Y LO OBSCENO. University of Valencia.
ARTE 80. Museum of San Telmo. San Sebastian.
SPANISCHE KUNST, AKTUALITAT UND TRADITION. Städtliches Kunsthalle, Berlin.**
NEW CURRENTS. RECENT ART FROM SPAIN. Columbus Art Council. Columbus, Ohio.**

EL SUEÑO IMPERATIVO. Círculo de Bellas Artes. Madrid.**

1990

SALON DE LOS 16. MEAC. Madrid.**

SIN COARTADA. LO BELLO Y LO OBSCENO. University of Valencia.**

CHICAGO INTERNATIONAL ART EXHIBITION. Stand Galería Juana de Aizpuru. Chicago.

1989

ANTES Y DESPUÉS DEL ENTUSIASMO, 1972-1992. Kunst Rai. Amsterdam.**
Galerie Harry Zellweger. Basle.

ESTYRIAM AUTOM. Forum Stadtpark. Graz.**

ARTE CONTEXTO. Canal de Isabel II. Madrid.**

1988

ANDALUCIA: ARTE DE UNA DECADA. Museum of Contemporary Art. Seville.**

1987

II MUESTRA DE POESIA EXPERIMENTAL. Biblioteca Nacional. Madrid.

100 x 30. Arteunido. Barcelona.

1985

I MUESTRA DE POESIA EXPERIMENTAL. Centro Cultural del Conde-Duque. Madrid.

(**) Catálogo.

INTERVENTIONS IN PUBLIC SPACES

CAPTIONS (advertising hoardings). Photoespaña, Madrid, 2004.

NKTV / LNZ (TV network). MEIAC. Arrecife, Lanzarote, 2004 (with Neokinok).

ISTANBUL PUBLIC SIGNS (public signage). 8th Istanbul Biennial, 2003.

LIMA IN MEMORIAM (map and route). Ibero-American Biennial of Contemporary Art. Lima, 2002 (with TUPAC CAPUT).

S/T. Capital Confort 2001 (advertising hoardings). Exhibition of Public Art. Alcorcón.

CORPUS (advertising banners). Girona, 1999.

NO/W/HERE (advertising hoardings). Hospitalet de Llobregat (Barcelona). 1998.

CAUTIVO (posters). Málaga. 1998.

MARINA SEASCAPE (videoinstallation). Adra (Almería). 1998.

TRAVEL (advertising hoardings). Copenhagen. 1996. Uppsala. 1996.

BEMVINDOS (Public signage). Porto. 1996.

THE IMAGE OF EUROPE (poster). Nicosia, Cyprus. 1995.

WORD\$WORD\$WORD\$ (advertising hoardings). Santa Justa Railway Station. Seville. City Bus Station. Málaga. 1994.

NEW WORLD ORDER (Public signage). Basle. 1994.

LANDSCAPE WITH THE FALL OF ICARUS. (Public signage). Limerick, Ireland. 1994.

BAHNHOF OST (Public signage). Basle. 1992.

WARNING FLAG (advertising hoarding). Malmö, Sweden. 1992.

DECRET Nº 1 (Public signage). Expo'92, Seville. 1992.

QUE SURJA EL CONTINENTE... (advertising hoarding). Mexico City. Houston, Texas. 1992.

NEW WORLD ORDER. (Public signage). Columbus, Ohio. 1991.

SIN IR MAS LEJOS (posters). Madrid. 1991.

WORKS IN MUSEUMS AND PUBLIC COLLECTIONS

Museum of Contemporary Art of Barcelona.

National Museum - Reina Sofía Art Centre.

Museum of San Telmo. San Sebastian.

Alava Museum of Fine Arts. Vitoria.

Patio Herreriano Museum. Salamanca.

MEIAC. Badajoz.

Spanish Academy of Fine Arts. Rome.

National Museum of Fine Arts. Havana.

Patio Herreriano Museum. Valladolid.

Ludwig Foundation of Cuba. Havana.

Bank of Spain Collection. Madrid.

National Library Collection. Madrid.

La Caixa Foundation Collection. Barcelona.

ICO Foundation Collection. Madrid.

Martínez Guerricabeitia Collection. University of Valencia.

Ministry of Foreign Affairs Collection. Madrid.

Coca Cola Foundation Collection. Madrid.

Association Collection of Contemporary Art. Madrid.

Colás Foundation Collection. Paris.

La Rioja Provincial Council Collection. Logroño.

Fonds Nationaux d'Art Contemporain Collection. Paris.

Caja de Asturias Collection.

Caja Burgos Collection.

UNED Collection.

IVAM. Valencia.

COURSES AND WORKSHOPS

PRÁCTICAS ARTÍSTICAS EN LA CIUDAD GLOBALIZADA (1979-2004). European University of Madrid, 2004.

INTRUSOS (ARTISTAS EN LA CIUDAD, CIUDADANOS EN EL ARTE). CGAC, Santiago de Compostela, 2003.

EL PARAÍSO ES DE LOS EXTRAÑOS (I). Arteleku, San Sebastian, 2002.

EL PARAÍSO ES DE LOS EXTRAÑOS (II). International University of Andalusia. Seville, 2002.

EL PARAÍSO ES DE LOS EXTRAÑOS (III). La Casa Encendida, Madrid, 2003.

LA CARTA ROBADA. Cultural Centre of Spain. Lima (Peru), 2001.
YENDO LEYENDO, DANDO LUGAR. FronteraSur. Provincial Council. Cádiz. 2001.
DE LA CIUDAD DESGRANADA. Fine Arts Faculty. University of Granada. 2000.
ART I ESPAI PÚBLIC. University of Girona. 1999.
EL ARTISTA Y LA CIUDAD. 7th Contemporary Art Festival. Málaga, 1999.
DESVIO PROVISIONAL. Fine Arts Faculty. Cuenca. 1998.
DE BELLO PUBLICO. QUAM - Tecla Sala. Hospitalet de Llobregat. 1997/98.
LECTURA PÚBLICA DE SEVILLA. Centro Andaluz de Arte Contemporáneo. Seville. 1997.
PRACTICAS COMUNES. Institución Cultural El Brocense. Cáceres. 1996.
LECTURA PÚBLICA. Painting Department. Fine Arts Faculty. Valencia. 1995.
PENSAR EL ESPACIO (II). Popular University. Gijón, 1995. (with Fernando Castro, Nacho Criado and Javier Utray).
ARS PUBLICA, RES PUBLICA. Instituto de Estética and Teoría de las Artes. Madrid, 1993.
TRAMPANLOGIC. Fine Arts Faculty. Cuenca. 1992.
EL CARTONERO Y LOS TRAZOS DE LA CANCIÓN: GRAFFITI Y ESTÉTICAS DEL DESPERDICIO. Instituto de Estética and Teoría de las Artes. Madrid. 1990.

PRIZES AND FELLOWSHIPS

El Público Prize. Canal Sur Radio. 2001.
Marcelino Botín Foundation of Fine Arts fellowship 1999-2000.
Andalusia Award for Fine Arts. Autonomous Government of Andalusia. 1992.
El Ojo Crítico Prize for Fine Arts. Radio Nacional de España. 1992.
Pablo Ruiz Picasso fellowship. Málaga. 1991.
Grant from the Ministry of Foreign Affairs. Spanish Academy of Fine Arts in Rome. 1995-96.