

SUSANA SOLANO

MUECAS

Drawings, sculptures, photographs, installations

January 28 - April 9, 1999

This Susana Solano exhibition offers an extensive survey of the work that the artist has produced over the last few years, and includes works in a range of different media, such as sculpture, drawing and photography.

With regard to the sculpture, the point of departure is the major change of direction which took place in Susana Solano's work in 1993. In her earlier sculptural pieces, Solano constructed metaphors which alluded to places of transit, overflowings, absences or existential voids, seeking to make the energy, the fluids and the provisional character of life tangible. During the present decade, in contrast, we increasingly find references to the body, to natural elements such as light, vapour or the earth's itineraries, and a decided interest in the phenomenology of the immaterial. As for photography, this is another important medium, one in which the human being makes her conflicts, affirmations and dissolutions felt.

At the same time, this exhibition also offers the first full-scale exploration of Susana Solano's drawings from 1978 to 1998, as a medium that has assumed a particularly important role in the later 90s. The drawing reveals a virtually unknown aspect of her artistic career, in spite of the fact that this is a medium in

which she has been working continuously over the last twenty years. The exhibition thus offers a new appraisal of Susana Solano's work on paper, which should be seen not as a preliminary preparation for the large sculptural pieces, but as a body of work which functions in its own right and possesses a syntax of its own. Within her work as a whole, the drawing bears witness to a way of engaging with intuited spaces, with the conquest of these and with growth in them, as clear testimony to the desire to intensify the sense of crossing that characterizes all of her work.

Susana Solano (Barcelona, 1946) concentrated her studies at art school in the field of painting, but she very soon moved towards sculpture, the medium in which she has achieved the greatest international recognition. Although she produced her first sculptural works in the early 80s, using canvas, wood and plaster, she soon started to work with iron and lead, and her sculptures have become progressively more monumental in character. Her particular language of humanized spatial architectures led her away from the self-referential use that had been made of iron on the international minimalist scene in the period immediately before. Interested in exploring in depth the profundities of existence, Solano creates a discourse that is full of paradoxes, setting out to celebrate the fragility of being and deploying topographies of memory and solitude with forms that are reminiscent of enclosures, beds, urns, cells, chambers, fences or tanks.

In 1987 and 1992, Susana Solano was selected for Documentas 8 and 9 in Kassel and for the Skulptur Projekte Münster in 1987. In 1988 she was received the Premio Nacional de Artes Plásticas from the Spanish Ministry of Culture, after sharing the Spanish pavilion at that year's Venice Biennale with Jorge Oteiza. Her work is currently to be found in the most important contemporary art museums and in a number of major international collections.

The present show includes some 25 large-format sculptures, 20 smaller-scale three-dimensional works, a number of series of photographs and around 100 drawings. In addition, two new installations, produced for the MACBA, are being presented for the first time.

The catalogue published to mark the occasion of the exhibition features contributions by Fernando Gómez Aguilera, Juan José Gómez Molina, José Saramago, Teresa Blanch and Pedro Zarraluqui. Three poems by Jacques Dupin, specially written for the artist, and a long text by Susana Solano herself round off the book.

Exhibition produced by the Museu d'Art Contemporani de Barcelona (MACBA)

Curator: Teresa Blanch

Inauguration: January 28, 1999, at 19:30 h.

Open to the public: From January 29 to April 9, 1999.

For further information and/or graphic material:

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