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...AND THERE WAS TIME

CENTRO DE ARTES VISUALES FUNDACIÓN HELGA DE ALVEAR
25 April 2015 - 31 January 2016

ORGANIZED BY: Fundación Helga de Alvear, Cáceres

CURATOR: María Jesús Ávila

With the support of **Liberbank**

... AND THERE WAS TIME

The new prescriptions of mobility, speed and immediacy imposed by the forms of contemporary life and the new technologies have profoundly modified our perception and experience of time. Faced with the need to examine its representation, artists, situating themselves in an *off time*, a time apart from events, the media and the dominant *here and now*, have taken refuge in a conception of time as a construct of the self and in their poetic or political experimentation in order to reach a time *redeemed* through heterochrony.

Complex in its manifestations, elusive and even capricious when it comes to capturing it, time has become an open creation that is revealed as a structure without structure, as an integration of symbolic, emotional and political variables that allow it to show itself in its many folds, forks and densities and in all its dimensions: historical, social, individual and emotional. The result is a great plurality of forms of representation with echoes of the infinite perceptions of experienced, remembered or projected time, which find a similar diversity in the act of reading. The viewer is now the person in charge of reactivating the layers of time held within the image.

The works that make up this exhibition, directly or indirectly, literally, allegorically or metaphorically, have a temporal dimension, as their first objective or in the service of various conjectures and interests. All of them, as part of the Helga de Alvear Collection, have acquired a new sense of time, that of an abstract system by which the collector organizes the world, her world, and where they work as indexical marks of moments and experiences that link the time of Helga de Alvear to that of each work.

Given the complexity of the representation of time, we have selected some starting points, based on which the exhibition has been organised into the following sections:

The artist's present as raw material. The experience of the artist's present and its durational complexity is conceived as a way to reassess the uniform time of the everyday and shaping it as an event that is unique in itself or that is understood as the time of fragility, of disposability. In any case, the artist operates through a critical reading of contemporary social and economic structures and of their repercussions on our experience of time and on the durability of objects.

Invocations. Invocation makes use of the iconic potential of images that belong to the sphere of the historical, the social, the popular or the aesthetic, to question the hegemonic narratives they

carry and reveal in new images that which was invisible, adding layers of individuality or otherness. The image *retemporalises* the past to give meaning to the present, exposing its nature as a temporal block tied to the conditions and circumstances of becoming.

Time's folds. Access to an expanded time, which is made perceptible as an entity or duration, finds some of its main strategies in the processes of condensation, cinematism and stratification of the image. The flow of time is compressed by means of a process of *condensation* into a unique image or jumps between images; *cinematism* introduces the time of the *becoming-instant*, where images are offered up for a reading marked by discontinuity and combinatory possibilities, linking time to memory, and duration to the construction of meaning; finally, *stratification* pushes into the image and, activating a creative gaze, submerges us in the time of the work's processuality.

Transcending the instant. The notion of the instant as a time extracted from its sequence, immobilised and segregated in a fragment outside duration, has been the object of continuous questioning. In the intensity of a unique image or in the relationship among instants, invisible strata are convoked, condensed in representation by means of a state of *latency* that opens the image to the future; of the perpetuation of the image's time in an *eternal now*; or of the expansion of the photographic instant via the multiplication of its possible truths. The instantaneous has become the producer of its own temporality and an active explorer of the politics of representation.

María Jesús Ávila
Curator

Curator

MARÍA JESÚS ÁVILA CORCHERO

Valencia de Alcántara, Cáceres, 1966

Doctor in Art History from the University of Extremadura in 1995 with a thesis on *Ortega Muñoz*, which formed the basis for the book of the same title published by Caja Badajoz. She was a lecturer in the Department of Art History of the University of Extremadura (1995-1999) and of the Universidade Nova de Lisboa (2005-2006). From 1994-2007 she was Curator of the Museu do Chiado-Museo Nacional de Art Contemporânea and of the Culturgest in Lisboa. From there, she organised a number of individual exhibitions such as *Rolando Sá Nogueira*, *Mário Eloy*, *Heim Semke*, *Ana Hatherly*, and collective exhibitions such as *Primeiros Modernismos em Portugal*, *A cor como experiência*, *Surrealismo em Portugal 1934-1952* and *1960-1980 Anos de normalização artística nas coleções do Museu do Chiado*. She was a member of the curator team of the Art Contemporâneo fair, Foro Sur, in Cáceres.

She has done research work and has collaborated with texts in catalogues and journals about Portuguese art and artists: António Pedro, Jose de Almada Negreiros, Jorge Vieira, Ângela Ferreira, Susanne Thémlyt and Augusto Alves da Silva. She has also worked on the three volumes of the catalogue of the collections of the Museu do Chiado (2011-2013).

She is a co-author of the first catalogues *raisonnés* produced in Portugal: *Joaquim Rodrigo* and *Julião Sarmento. Edições numeradas*. She has published research work on Spanish-Portuguese relations during the 20th century in specialist journals and in the catalogue of the exhibition *De Picasso a Dalí*. She has also collaborated with art journals including *Arte Ibérica* and *Espaços*, and in congresses and colloquiums.

In the field of museology she directed the course *Producción de exposiciones temporales* for the Portuguese Museums Network (2002-2005) and has collaborated with specialist journals and congresses such as *museologia.pt*, *Revista de APHA*, *Studies in conservation* and the minutes of the congress *Modern Paints Uncovered* (Getty, 2006) and ICOM-CC (2011). She is a member of the Scientific Committee of the journal *MIDAS* (2012-2014) and collaborates with the Universidade Nova de Lisboa in the joint direction of projects, masters and doctoral theses on documentation and conservation of contemporary art. She is currently joint director of the thesis *Conservación y valorización de la Colección de fotografía y vídeo de Ângelo de Sousa* and is a director member of the team for the research project *Documentação da Art Contemporânea*, funded by the Fundação para a Ciência e a Tecnologia.

[technical details](#)

EXHIBITION: ... Y EL TIEMPO SE HIZO

CURATOR: María Jesús Ávila

ORGANIZED BY: Fundación Helga de Alvear

WITH THE COLLABORATION OF: Gobierno de Extremadura, Ayuntamiento de Cáceres, Diputación Provincial de Cáceres, y Universidad de Extremadura.

PATROCINIO: Liberbank

[dates:](#) 25 Abril 2015 to 31 January 2016

[works:](#) 68 works of art

[artists:](#) Franz Ackermann | Eija-Liisa Ahtila | Augusto Alves da Silva | John Baldessari | Ralf Berger | Christine Boshier | Slater Bradley | Fernando Bryce | Matt Collishaw | José Pedro Croft | Salomé Cuesta | Hanne Darvoven | Philip Lorca DiCorcia | Rineke Dijkstra | William Doherty | Stan Douglas | Olafur Eliason | Hans-Peter Feldmann | Roland Fischer | Sylvie Fleury | Hamish Fulton | Alex Hartley | John Hilliard | Rebecca Horn | Jonathan Horowitz | Craigie Horsfield | Martin Kippenberger | Imi Knoebel | Thomas Locher | Justin Matherly | Gordon Matta-Clark | Tracey Moffat | Yasumasa Morimura | Mabel Palacín | Barbara Probst | Gerhard Richter | Ugo Rondinone | James Rosenquist | Karin Sander | Cindy Sherman | Katherina Sieverding | Hiroshi Sugimoto | Fiona Tan | Amika Toren | Francesco Vezzoli | Jorinde Voigt | Jane & Louise Wilson | Johannes Wohnseifer

[download images:](#)

<https://www.dropbox.com/sh/r8z5b59dj8mij4w/uET81IEGVI>

Activities:

GUIDED VISITS

Groups

Tuesday to Friday, 10:00-13:00

Groups maximum of 30

General Guided Visits

First Thursday of the month, 18:00

Monographics

Every Thursday in the middle of month,

18:00

Thematic Guided Visits

Last Thursday of the month, 18:00

CHILDREN'S WORKSHOPS

Groups

Tuesday to Friday, 10:00-13:00

Groups maximum of 20

Open

Saturday, 12:30

Groups maximum of 20

All activities are free of charge and do not require advance booking, with the only exception of Group Visits and Workshops which must be reserved at least 10 days in advance.

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[address](#)

Centro de Artes Visuales Fundación Helga de Alvear

Calle Pizarro, 8

10003 Cáceres (Spain)

Tel. +34 927 626 414 Fax: +34 927 226 853

general@fundacionhelgadealvear.es

www.fundacionhelgadealvear.es

[opening hours](#)

Tuesday to Saturday: 10:00-14:00 / 17:00-20:00

Sunday: 10:00-14:30

Closed every Monday, except festive days and bank holidays

[press contacts](#)

Ana Domínguez

+34 609449927

anadominguez@ya.com

Roberto Díaz

+34 927 626414

roberto.diaz@fundacionhelgadealvear.es