



VILLA MAGDALENA



IMAGINARY HORIZONS Miguel Ángel Muñoz's Collection

June 10-August 13

HORIZONTES IMAGINARIOS

COLECCIÓN MIGUEL ÁNGEL MUÑOZ

DEL 1 DE JUNIO AL 13 DE AGOSTO / SALAS 1 A 5 / ENTRADA LIBRE



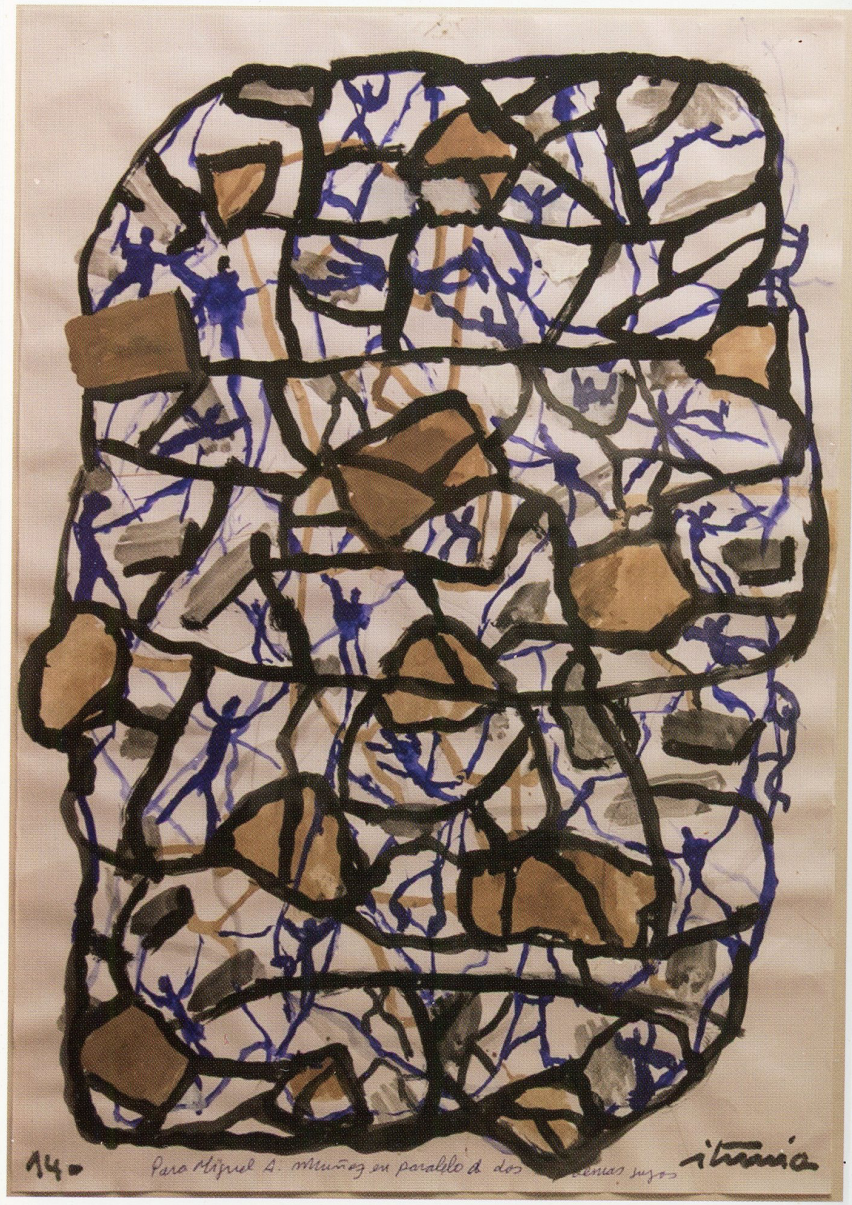
**CENTRO CULTURAL DE
ESPAÑA EN MÉXICO**

Guatemala 18 / Donceles 97, Centro Histórico, Ciudad de México / ccemx.org





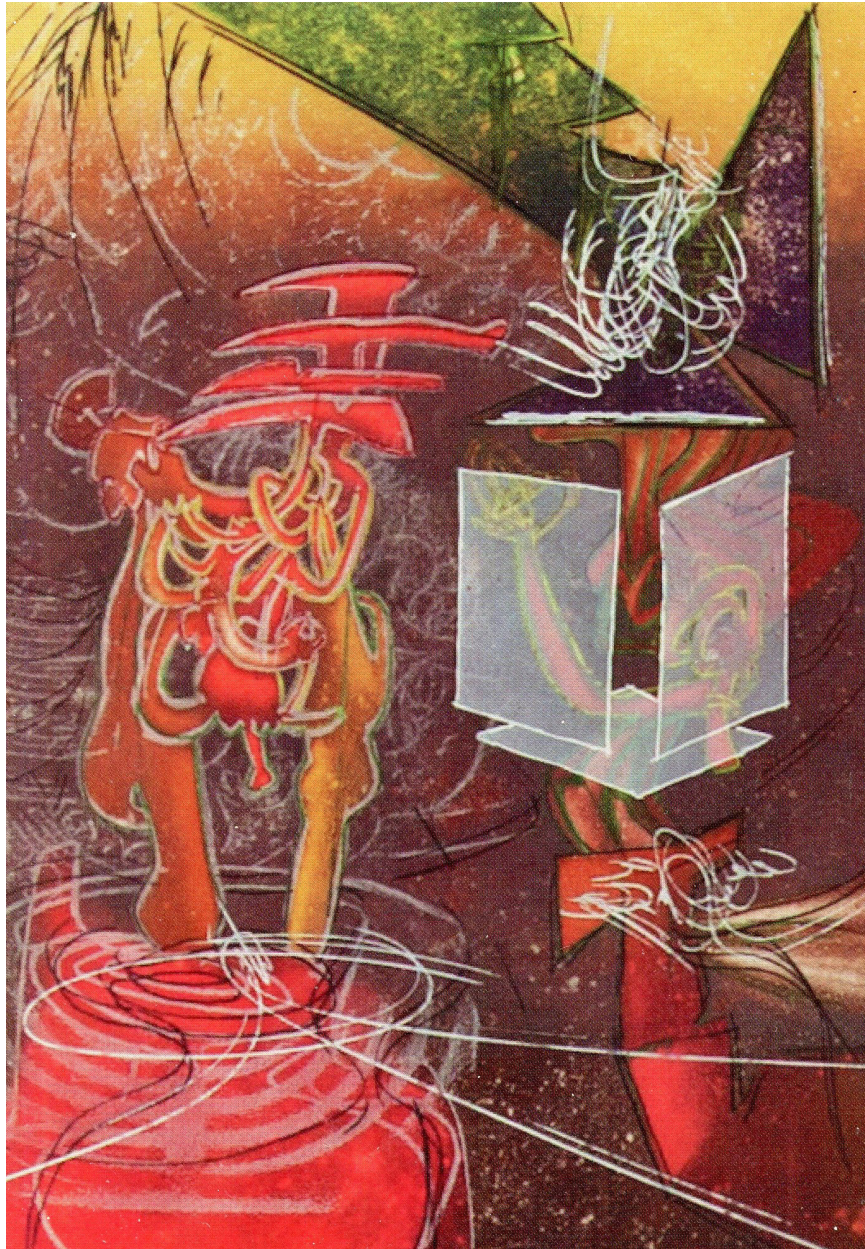
Max Ernst, *Dada*, ca.1970, litography.



Ignacio Iturria, *Memoria dispersa I*, 1994, acrylic on paper.

This exhibition reflects the close relationship that the poet and art critic has maintained with multiple visual artists. The mutual influence between literature and plastic arts consolidates an exhibition that brings together some of the most important artists of the twentieth century. The selection renders the importance of the Spanish contribution to the international artistic language with figures such as Eduardo Chillida, Joan Miró, Antonio Saura and Cristina Iglesias.

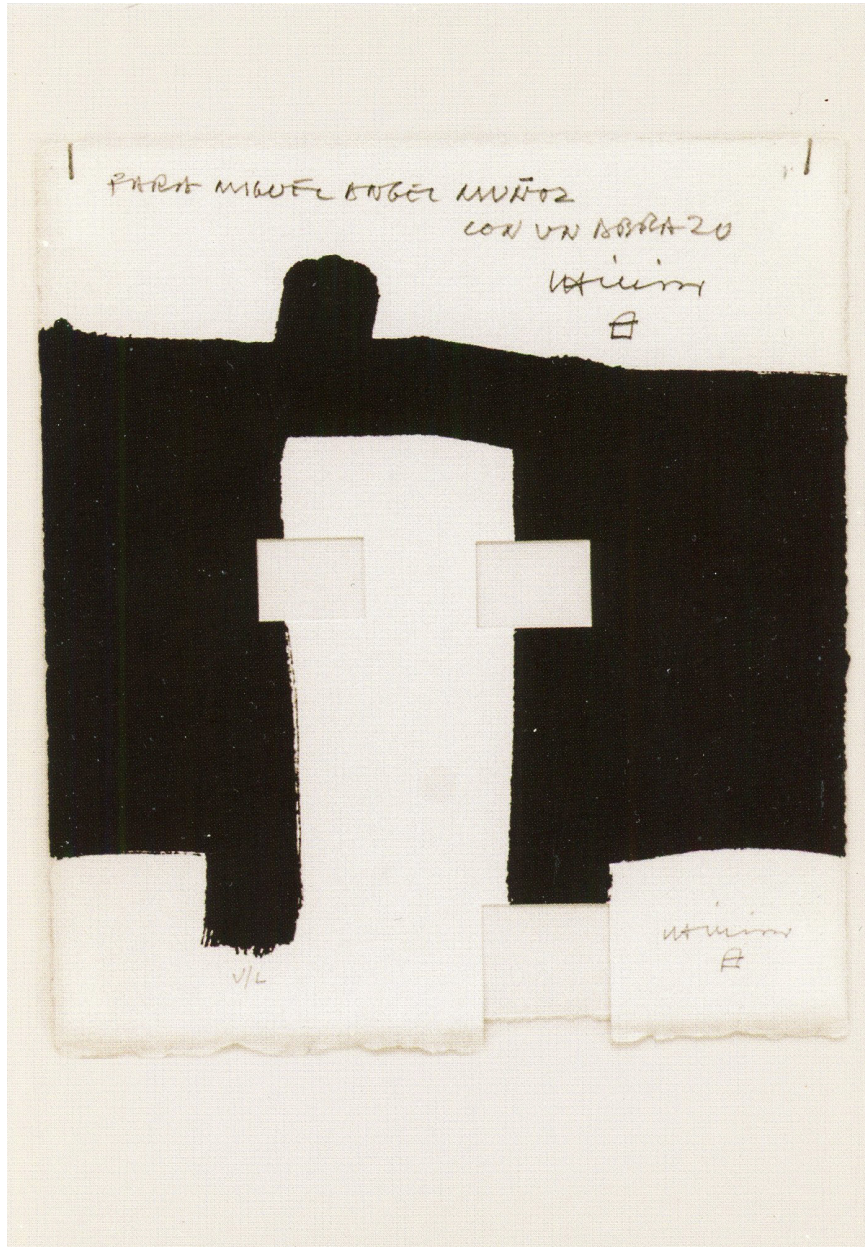
Participants: Antoni Tàpies, Eduardo Chillida, M^a Helena Vieira da Silva, Joseph Beuys, Roberto Matta, Ouka Leele, Francesc Torres, Alberto García-Alix, Hans Hartung, Chema Madoz, José María Sicilia, Cristina Iglesias, Susana Solano, Max Ernst, Joan Miró, Wifredo Lam, Antonio Saura, Kcho, José Luis Cuevas, Rafael Alberti, Ruben Leyva, Ángela Gurria, Gunter Grass, Ignacio Iturria, Rafael Canogar, Esteban Vicente, Markus Lupertz, Robert Motherwell, Oskar Kokoschka, Sonia Delaunay, Miguel Ángel Alamilla, Nam June Paik, José Hierro, Alfonso Mena, Albert Ráfols-Casamada, John Berger y Sean Scully.



Roberto Matta, from the series *Une saison en enferno*, 1970, color etching and aquatint.

ROOM 1

This room is dedicated to Ibero-American artists. Large format works by José Luis Cuevas and Antoni Tapies occupy the walls on each side of the entrance, showing each of their signature styles. The pieces on the two main walls have a more modest scale. Four series, two on each side, create a dialogue between different visual languages. However, in the case of Wilfredo Lam and Roberto Matta, the installation shows the shared influences of these artists.



Eduardo Chillida, *Sin Título*, 1989, collage.

ROOM 2

Due to the variety of artists and the number of works this space contains, room 2 is the most ambitious installation of the exhibition. The intention is to convey a complete view of the collection in this section, where the public first comes in contact with the exhibition.

The presence of internationally recognized artists like Joseph Beuys, Eduardo Chillida and Robert Motherwell, amongst others, brings us closer to visual languages that have deeply marked the history of 20th century art. The curatorial approach is oriented towards two objectives: to reproduce an environment similar to that of Miguel Angel Muñoz's studio, and present, through the body of work, the relationship between the poet and the artists.



Joan Miró, *Sala Gaspar*, 1970, lithography.

ROOM 3

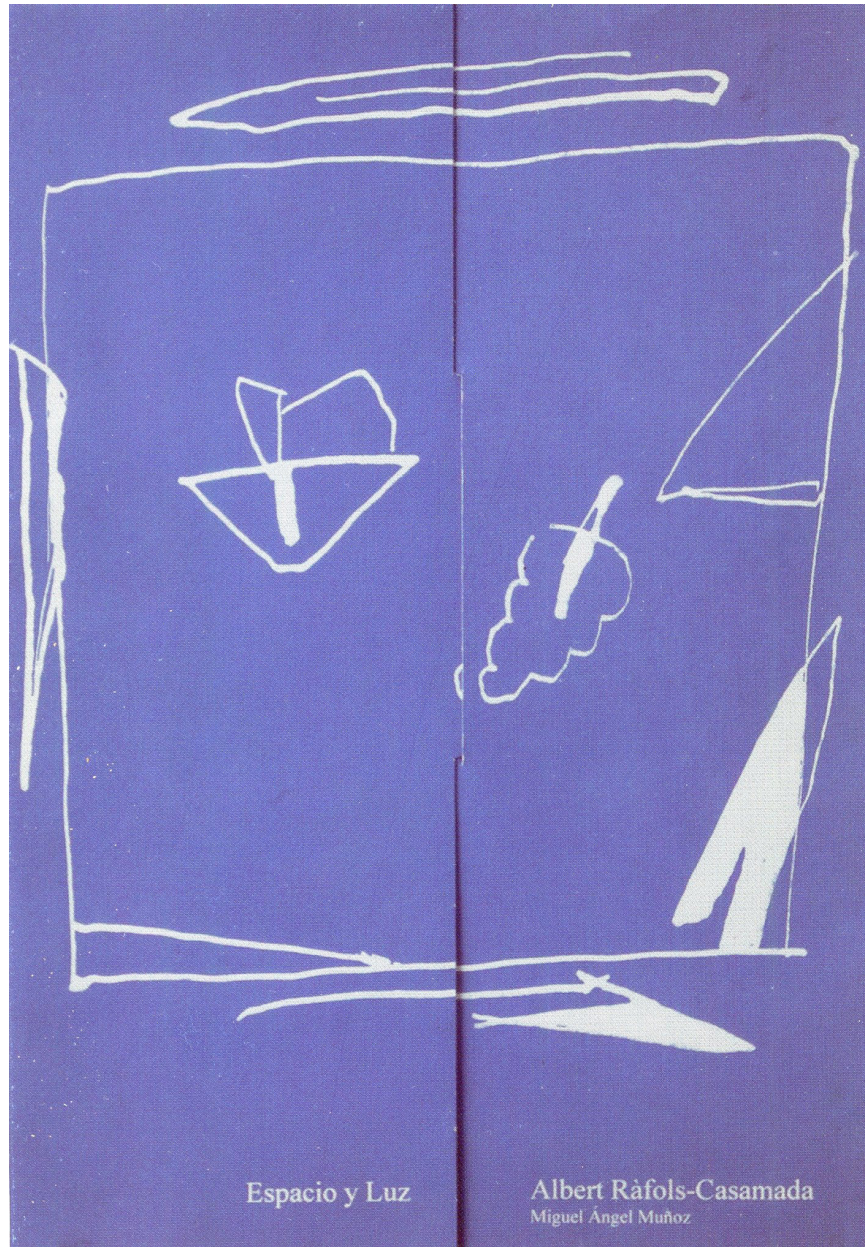
Mass production as a result of technological advances during the first half of the 20th century had important repercussions in the art world. In this context, artists' creative processes evolved towards modern tendencies. In an evolving cultural landscape, experimental currents and personal reflection influence the philosophy of many artists, and particularly, the artistic community in Paris. New aesthetic languages, such as abstract art, emerged at the time.



Cristina Iglesias, from the series *Lanzarote*, 6, 1996, photoengraving and aquatint.

ROOM 4

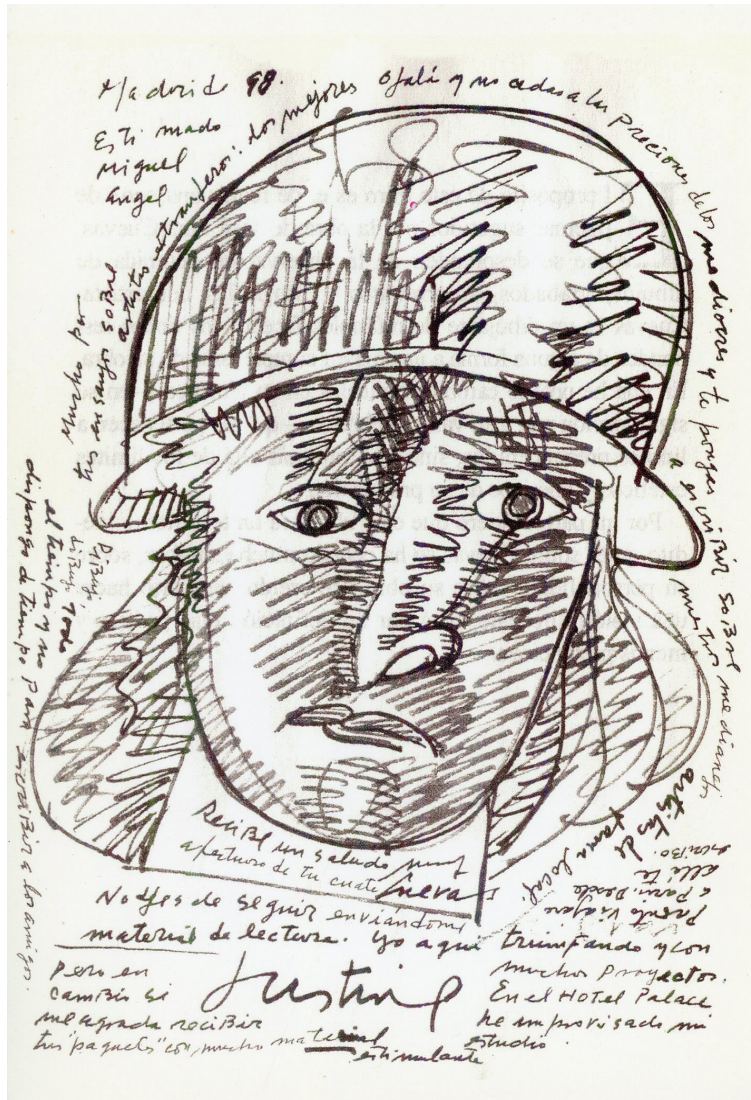
A section dedicated to contemporary Spanish artists in the collection of Miguel Ángel Muñoz. The transition from modern art to contemporary art that occurs between room 3 and room 4 is motivated by an impulse to mark a dichotomy between present and past. Contemporary works give us a unique perspective of today, while the Modernist art pieces in room 3 offer us traces of a moment in time that is no longer. It is logical to think that modern art has functioned as a reference for contemporary art, however, in this case the challenge is to identify the nature of the relationship between both rooms.



Albert Ráfols-Casamada, *Espacio y Luz*, Miguel Ángel Muñoz's poem, 2002, serigraphy.

ROOM 5

Room 5 focuses exclusively on artist books. These publications represent the collaboration projects between Miguel Ángel Muñoz and various artists. Each artwork portrays the particular microcosm of its respective author which, enriched by Miguel Ángel's literary sensibility, manages to redefine these artistic universes. These poems create a contemplative space where the formal nature of art and the perception of the spectator coexist. Artist books, a fundamental element of Miguel Ángel's artistic collaborations, show the close relationship that may exist between poetry and fine art.



José Luis Cuevas, Carta a Miguel Ángel Muñoz, 1998, ink on paper.

MIGUEL ÁNGEL MUÑOZ

(Cuernavaca, Morelos, México, 1972) is a poet, historian and art critic. He combines his work in *El Financiero*, *La Jornada Semanal* and in the magazine *Casa del Tiempo*, with curating exhibitions. He has worked with artists such as Eduardo Chillida, José Luis Cuevas, Richard Serra, Robert Rauschenberg or Louise Bourgeois. He is the author of several essay books such as *Yunque de sueños*. *Doce artistas contemporáneos* (Editorial Praxis, 1999) or *El espacio invisible. Una vuelta al arte contemporáneo* (Ediciones Batarro, Málaga, España, 2004). His texts have appeared in various publications in Mexico, Spain and Latin America. He is director of the literary magazine *Tinta Seca*. He is also the author of the poetry books *El origen de la niebla* (Conaculta, 2005), *Espacio y luz* with original serigraphs by Albert Rafols-Casamada (Centro de Producción Gráfica, México, 2003), *Convergencia* (Centro de Producción Gráfica, México, 2003) and *Travesías* with original serigraphs by José Luis Cuevas (Centro de Producción Gráfica, México, 2004), *Cinco espacios para Rafael Canogar* with original prints by the artist (Ediciones El Taller, Madrid, España, 2004), and *Fuego de círculos* (Editorial Praxis, México 2012).