

FERRAN GARCIA SEVILLA

10 June – 5 September 2010

The Irish Museum of Modern Art is very pleased to present this survey of paintings by Ferran Garcia Sevilla, covering the period from 1981 to the present. Born in Palma de Majorca in 1949, Garcia Sevilla moved to Barcelona to study at the end of the 1960s. Since then, he has lived in the Catalan capital, where his career developed and where he also married. In the 1970s, he was an active member of the group of artists who developed the so-called Catalan Conceptual Art, at a time when Barcelona experienced an incredibly rich cultural explosion in music, theatre, literature and the visual arts. By 1980, Garcia Sevilla had started exhibiting paintings, abandoning orthodox Conceptual praxis – after having tired of its dogmatism and having become bored with its abuse of theory. By the end of that decade, he had received great international recognition, showing regularly throughout Europe and having solo institutional shows in the United Kingdom, Spain, France and Japan. He also was invited to participate in The Venice Biennale (1986), *Documenta 8* (1987) and the last edition of *Rosc* (1988), which took place in a number of locations in Dublin, including the Royal Hospital Kilmainham, where IMMA is now located. Garcia Sevilla belongs to a well-known generation of Spanish artists which includes Juan Muñoz, Cristina Iglesias, Miquel Barceló and Juan Uslé – all of whom have already exhibited at IMMA. Indeed, Iglesias, Muñoz and Uslé are also represented in the IMMA collection.

In the 1980s, Ferran Garcia Sevilla's work was seen in an international context alongside the work of artists such as Francesco Clemente, Jean-Michel Basquiat or Martin Kippenberger. By the mid 1990s, however, his work became more abstract and lyrical. Between 1998 and 2007, he chose not to exhibit anymore – disillusioned with the art world – but nevertheless he continued painting, and his work was seen occasionally in art fairs and group shows. The exhibition here presents very well known works from the 1980s, but also paintings which have never been seen. His later work deals with ideas about the disintegration of matter, the images being constructed by superimposing colour dots.

The catalogue accompanying the exhibition presents an anthology of already-published texts by Dan Cameron, Greg Hilty, Kevin Power and John Yau. We must thank all of them for giving us permission to print the essays again. We chose to add two new texts by Seán Kissane and myself, in order to bring the artist's practice up to date – I would like to thank Seán Kissane for his contribution. The catalogue has been beautifully designed by Andrés Mengs in Madrid. We are grateful to Karen Sweeney for editing it, Patricia Sánchez Cid for her co-ordination within Museo Patio Herreriano, and to Jonathan Brennan, Marisa Abdala and Silvia Cobos for their translations.

We would also like to thank all lenders to the exhibition, including MACBA Collection, Fundació Museu d'Art Contemporani de Barcelona; Contemporary Art Collection, Museo Patio Herreriano, Valladolid; Galería Joan Prats, Barcelona; Galerie Lelong, Paris; Private Collection, courtesy Galería Fúcares, Madrid; and lenders who wish to remain anonymous.

Of course, we would like to thank all the IMMA staff – especially Seán Kissane, Head of Exhibitions, and Karen Sweeney, Assistant Curator – who have worked closely on the project; Gale Scanlan, Head of Operations; Cillian Hayes, Head Technical Crew Supervisor and Shane Power, Technical Crew.

I would like to thank Cristina Fontanenda, Director, Museo Patio Herreriano and all the staff there, especially Patricia Sánchez Cid for their collaboration on this project. The exhibition will be presented at that venue in October this year. This project has also benefited from the generosity of the Institut Ramon Llull, the Catalan agency for the promotion of Catalan culture abroad.

Finally, I would like to thank Ferran Garcia Sevilla himself. I have known Ferran well for some time and have always taken enormous pleasure in his work. The museum would like to thank him in particular for his remarkable support for this project.

Enrique Juncosa
Director

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