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DISPLAY ROOM LEAFLET

MARISA GONZÁLEZ

TAMED RECORDS (WOMEN)

EXPOSITION OF:

SALA AMÓS SALVADOR

Is an exhibition hall that works as a reference for those interested in Contemporary Art and year after year it offers a wide range of temporary exhibitions.

CULTURAL RIOJA

Culture awareness program run by La Rioja's government and Logroño's council. This joined venture results in a solid and comprehensive cultural offer.

CURATOR

ROCÍO DE LA VILLA

Aesthetics and Arts Theory at "Universidad Autónoma de Madrid". She lectures at Reina Sofia Museum within its Master's Degree in Contemporary Art.

She is an art critic and freelance curator. She has edited and collaborated in several catalogues and publications dealing with women's art and their role within the artistic world.

She is also founder of MAV association, Women in Visual Arts, association which she presided from 2009 to 2012. Currently she is part of the advising comitee.

As an art critic, she often writes for "Culturas" (LA VANGUARDIA), "El Cultural" (EL MUNDO) and other specialized magazines.

WHAT IS ON DISPLAY?

A selection of works has been carried out from the retrospective exhibition "*Registros domesticados*" (Tamed records) displayed at Tabacalera Arts Promotion Centre in 2015: a curatorial process gathering different series dealing with identity, realities and women's desires; all depicted through different media, since Marisa González has accessed and mastered new technologies applied to artistic creation.



El espejo de los clónicos, 1986 © Marisa González, VEGAP



Ellas Filipinas © Marisa González, VEGAP

WHAT IS THE PROPOSAL?

Since the middle 90's, great Contemporary Art museums throughout Spain, have acknowledge the importance of female artists working from the 60's. Equally, "Sala Amós Salvador" has followed trend by assembling both individual and collective exhibitions, which have given visibility to these artists.

This multimedia exhibition, curated by Rocío de la Villa, intends to show a common backbone as far as theme, technical and formal motivations are concerned, throughout Marisa González's 50-year long career.

She comprehends her artistic productions as a series around three main topics: social protest against women's exclusion within a patriarchal system, reflexion about individual's subjecting since childhood, and the contradiction between modernity's values and latest modernity's realities in the precarious context of globalisation. These realities involve both inequality and ecological unbalance.



PROMOCIÓN DEL ARTE

CULTURAL RIOJA



SALA
AMÓS
SALVADOR

WHAT ELSE DOES THE EXHIBITION HAVE TO OFFER?

A variety of activities and workshops are provided throughout the exhibition period at its premises. Limited places.

For further information, please ask staff

GUIDED VISITS

On Saturdays at 12.30pm, there is also an educational tour to the exhibition aimed at the general public. For this particular activity, signing up in advance is not necessary.

For more information about expositions and activities you can write us to:

salaamossalvador@logro-o.org

MARISA GONZÁLEZ

Marisa González (Bilbao 1945) is a multimedia artist, regarded as a pioneer both in Spain and worldwide due to her career in art and new technologies from the 70's to this day. Feminism, memoire and industrial archaeology, recycling and ecology, and concern for marginality, exclusion and precariousness in the global village are also highlights of her work.

Once finished her studies at Madrid's Fine Arts School in 1971 she moved to The United States in order to undertake a Master's degree at Chicago's School of the Art Institute. In Chicago, she majored in video and photography and joined the brand new "Generative Systems" department together with her founder Sonia Sheridan.

Her first creative work, between 1971 and 1973, was carried out using the first colour copier in the 3M world. She did research on sequencing, colour and thermal properties of different interactive papers.

In Downtown Chicago, Marisa González takes to the streets and captures everything surrounding her, creating a series of pictures of anonymous individuals, elongated shadows of passing by women, street performances, abandoned dolls... This would be the base for her experimental work on Generative Systems.

Objects, drawings, collages and photographs are mixed and matched in order to create hybrid images, also using unexpected movement with amusing results.

It is the that a new approach to work appears and will be used later on as well: taking a photograph as a primary base which the artists shoots multiple times and it transforms as time goes by a never-ending series of subtle experimentation and variation.

It is this a method which could somehow be related to serialisation in contemporary art and to Marisa's González's interests in the mechanisms of serial industrial production.

Marisa's approach to work could have much to do with her musical training; reiteration of different tone melodies from an apparently simple shape is noticeable.

“Since my first exhibition during the early 70's, I keep on working with artefacts that cross my way, with old documents and devices just launched in the market. My battlefield is my study; a private space taken by art and not to be tamed.”

Marisa González



Sala Amós Salvador



@salaamossalvador

SALA AMÓS SALVADOR

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www.culturarioja.org

EXPOSITION DATES

September 5th
to

November 3rd of 2019

OPENING HOURS

Monday to friday

11:00 to 14:00 and 18.00 to 21:00
Saturday, sunday and public holidays

11:00 to 21:00h