CaixaForum Seville
Camino de los Descubrimientos,
corner C/ Jerónimo de Aguilar
41092 – Sevilla
Tel. 955 657 611 · 955 657 612
caixaforumsev@fundacionlacaixa.org

Opening hours:
Monday to Sunday and holidays,
from 10 am to 8 pm

"la Caixa" Foundation
Information Service
Tel. 902 223 040
Monday to Sunday, from 9 am to 8 pm
www.obrasociallacaixa.org

Bookings
Tel. 955 657 634
rcaixaforumsevilla@magmacultura.net

Laie Bookshop · CaixaForum
Tel. 955 657 637
caixaforumsevilla@laie.es

Café-Restaurant
Tel. 955 657 628
coordinacioneurestsev@eurest.es

Public transport
Bus lines C1, LC, 05, 06, 43,
M141, M142, M142B, M154, M155 & A7
SEVICI: stops 38, 52, 77, 78

Public car park
Entrance on:
Camino de los Descubrimientos
C/ Inca Garcilaso

Prices:
Entry to the exhibitions: €4
Under 16s: free entry
CAIXABANK CUSTOMERS DISCOUNT 50%

Audio-guides: €4

Activities:
CAIXABANK CUSTOMERS ADMISSION FREE

Purchase tickets for exhibitions and activities from CaixaForum ticket offices and on CaixaForum.com/agenda

The centre offers free WiFi

Follow us on @CaixaForum:

#MírameCaixaForum

"la Caixa" Foundation

ACTIVITIES AROUND THE EXHIBITION

TALK CYCLE
Portraits and literary fictions
Four prestigious writers will choose works from the exhibition and will delight us with new stories, reflections or interpretations from the selected pieces.

THURSDAY 16 MARCH · 7 PM
The gaze of the other
Run by Fernando Delgado
Works: *El libro de las cabezas. Autorretrato en el tiempo* (2004 version) and *Extrañeza, desprecio, dolor y un largo etc.*, by Esther Ferrer

THURSDAY 23 MARCH · 7 PM
A look at Navarro Baldeweg
Run by Álvaro Pombo
Work: *Cabeza, negro y plata*, by Juan Navarro Baldeweg

THURSDAY 30 MARCH · 7 PM
Who am I?
Run by Nativel Preciado
Works: Portraits by Gillian Wearing

THURSDAY 6 APRIL · 7 PM
Cindy Sherman: Disguise is nakedness
Run by Marta Sanz
Work: *Untitled nº 102* and *nº 228* by Cindy Sherman

Price of the talks: €4
Cycle coordinated by:
Fundación José Manuel Lara






Kids
FAMILY AUDIENCE
Family Tours (7+)
SATURDAYS · 12 NOON
DURATION: 60 MINUTES
Price: €2

Educational and family area (5+)
My other family tree
OPEN DURING EXHIBITION
OPENING HOURS
Within the actual exhibition, this space invites us to investigate our cultural heritage through the arts.

GENERAL PUBLIC
Guided Tours
WEDNESDAYS · 6 PM,
SATURDAYS · 7 PM
AND SUNDAYS · 12 NOON
DURATION: 60 MINUTES
Price: €3

Visit with arts discussion group
TUESDAYS · 5 PM
DURATION: 120 MINUTES
Price: €4

*edu*Caixa
EDUCATIONAL ACTIVITIES
Short distance - Workshop
MONDAY TO FRIDAY · 10 AM
AND 12 NOON
DURATION: 90 MINUTES
From Year 3 to Secondary
Flate rate: €25/group

Guided Tours
MONDAY TO FRIDAY · 10 AM
AND 12 NOON
DURATION: 60 MINUTES
Sixth form and vocational training cycles
Flate rate: €25/group

Throughout the exhibition, visitors will come across mediation slides inviting them to ponder some of the questions raised by the works and think about them experimenting with their own image.

LOOK AT ME!

PORTRAITS AND OTHER FICTIONS IN "LA CAIXA" CONTEMPORARY ART COLLECTION

4 MARCH TO 4 JUNE

CaixaForum Seville

"la Caixa" Foundation

LOOK AT ME!

PORTRAITS AND OTHER FICTIONS IN "LA CAIXA" CONTEMPORARY ART COLLECTION

This exhibition examines the portrait, one of the oldest art genres, in an important set of works from our time. Painting, photography, sculptures and videos are woven into a maze of gazes that invite spectators to look at their own reflection in the social mirror of portraits

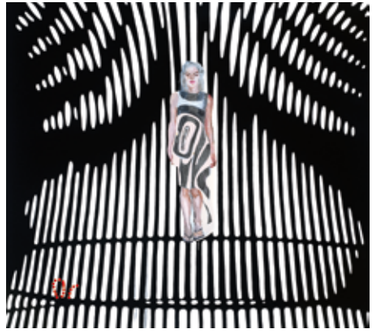
The first reference to portraits is found in the story by Pliny about a young Corinthian girl who, whilst saying farewell to her love as he went off to war, traced the outlines of the shadow projected by his face on the wall. The desire to retain memory is the origin of this impulse, although, as the myth of Narcissus shows us, a portrait is also a revelation of an identity or an "ego". Over the history of art, this genre has also demonstrated human beings' need to state, highlight and recall their presence in the world. Portraits have reached our times by deploying multiple perspectives on the human image and its complex social implications. Its great transformation began with photography, making it exponentially popular until reaching the current selfie phenomenon and portraits using smartphones. Many modern artists investigate how our culture, dominated by technology and images, affects how identity is represented, particularly when this notion is no longer stable and predetermined but rather more fluid and ambiguous, like our world anchored in perpetual change.

Fidelity and similarity to the portrait subject has always been an essential condition, although art has shown us that a portrait is not a matter of reproduction but creating an image and, in short, constructing a fiction. The majority of the works shown here examine concepts of truth, appearance and representation, as well as memory and fiction. Some put the standard rules of the portrait genre to the test revealing its artifices and social conventions. Painting reveals masks and make-up, whilst photography experiments with the potential nature of fiction to produce disturbing effects on reality. Some artists are interested in the anonymity of portraits, whilst others disassemble social roles and tackle the problem issue of representing identity. There are works that define a figure, a face, whilst others represent identity symbols from our society. The majority are works confirming the fact that, actually, we all see ourselves as an image.

The exhibition is divided into four thematic areas: "Emotion, on stage", "Conventions of identity", "Memory of the face" and "Masks and other fictions."



Rineke Dijkstra, *Vondelpark, Ámsterdam, 12th May*, 2006, Chromogenic colour print © Rineke Dijkstra



Victoria Civera. *Ella*, 2003. Mixed technique on canvas © Victoria Civera, VEGAP, 2017



Rosemarie Trockel. *Untitled*, 1985-1988. Wool fabric © Rosemarie Trockel, VEGAP, Barcelona, 2017

Emotion, on stage

Over history, artists have catalogued emotions to the point that there is now barely an emotion that has not been represented. Photography and video marked a change in the portrait experience, broadening the repertoire and emphasising the fascination that the actual image produces as an artifice of human expression.

On the other hand, current daily life that pushes us to adopt different social roles has led some artists to represent a successive repertoire of emotions on the same face as a metaphor for the multiple identities of the modern subject.

Conventions of identity

The portrait is inevitably subject to social identification and ideological changes. This field brings together works that, under different perspectives, analyse and question conventions of identity, be this regarding gender and race, or the society of performance. This also highlights the diversity of techniques used in creating portraits as well as the quantity of symbols that socially define the individual.

Memory of the face

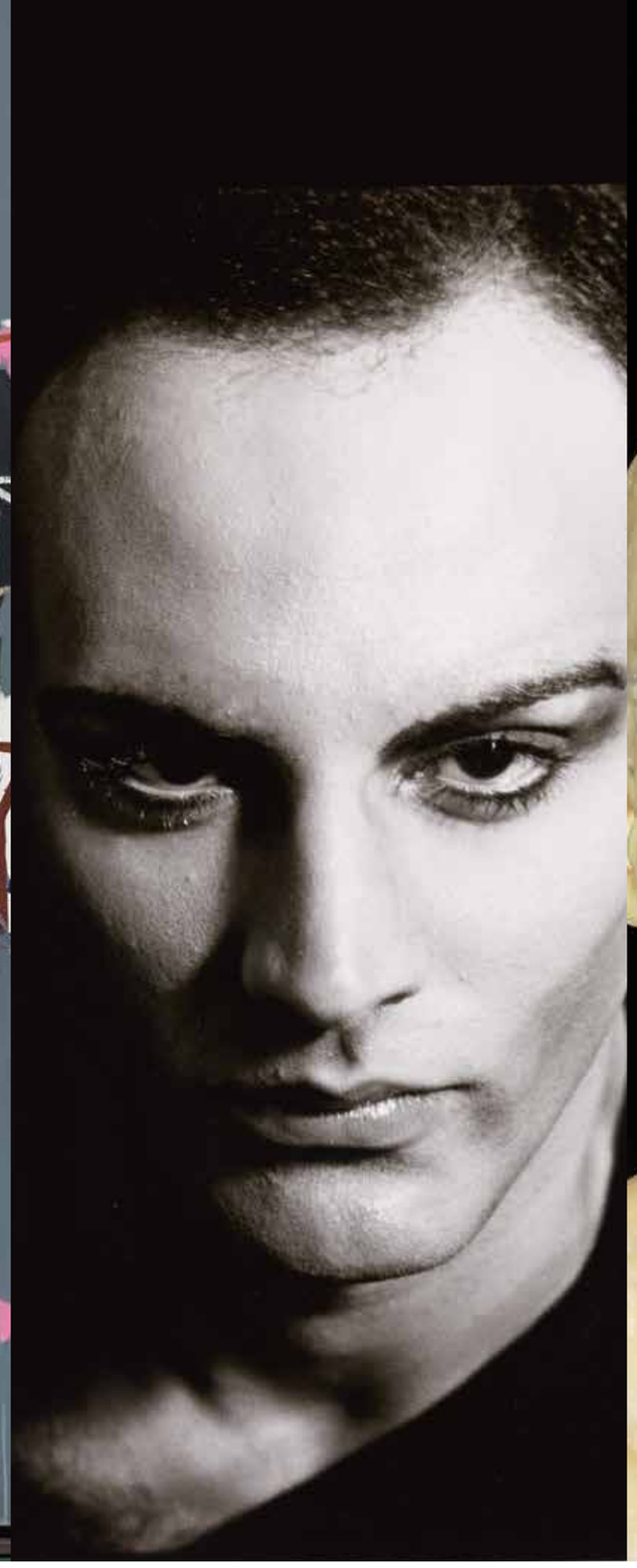
Since ancient times, portraits have been tied to memory. Some artists expose the difficulty of preserving its image, whilst others play with their self-portraits as a measure of time and turn the reality of its image into a record. Other artists have appropriated photographic archives, whose images are recycled to create new spaces to experience our social memory. The portrait originated as memory, but in the end, its creation generates a new reality that displaces the original and manages to make it disappear.

Masks and other fictions

The mask sets the face in a unique and determined image from which it can be deduced that all portraits are a mask. The feature of the mask is that it reduces the face to an archetype, managing to substitute individual traits. Furthermore, it always hides a face whilst providing a new image that is occasionally the only thing that it projects and that is recognised socially.



Jean-Michel Basquiat. *Beast*, 1983. Acrylic on canvas. Detail
© The estate of Jean-Michel Basquiat /VEGAP, 2017



Carlos Pazos. *Voy a hacer de mí una estrella*, 1975. Silver salt photography. Detail
MACBA collection. MACBA foundation © Carlos Pazos, VEGAP, 2017



Janine Antoni. *Lick and Lather*, 1993. Soap and chocolate. Detail
© 1993, Janine Antoni; Courtesy of the artist and Luhring Augustine, New York



Gillian Wearing. *Self portrait at 17 years old*, 2003. Colour photography. Detail
© The artist, courtesy Maureen Paley, London