THE CENTRO BOTÍN EXHIBITION PROGRAMME 2020

**ELLEN GALLAGHER AND THOMAS DEMAND TO HAVE THEIR FIRST SOLO EXHIBITIONS IN SPAIN AT THE CENTRO BOTÍN**

• Ellen Gallagher and Thomas Demand will share an exhibition calendar with Anri Sala, whose *AS YOU GO (Châteaux en Espagne)* remains on show to the public from 14 December 2019 to 3 May 2020.

• Ellen Gallagher will have her first exhibition in Spain, in tandem with the Dutch artist Edgar Cleijne, with whom she has jointly created many of her works.

• Anri Sala and Ellen Gallagher will each run a Visual Arts Workshop in 2020, with Thomas Demand scheduled to lead a Workshop in 2021.

• This coming February the Fundación Botín will invite applications for its 28th annual Visual Arts Grants and 26th annual Exhibition Curating and Museum Management Grants, as part of its ongoing support for young creative talents.

*Santander, XX October 2019.* The exhibition programme for the coming year marks another step forward in the consolidation of the Centro Botín as a top-flight art centre, furthering two of the fundamental commitments that have shaped the Fundación Botín’s relationship with the visual arts since the early 1990s: providing support to emerging creative talents and fostering rapport between artists, while at the same time making contemporary art more accessible to all of us.

In line with the philosophy developed by the Fundación Botín’s Visual Arts Advisory Committee, next year **the Centro Botín will host the work of internationally acclaimed artists, for all of whom their large-scale solo show will be their first in Spain: from 13 June to 4 October 4, Ellen Gallagher and Edgar Cleijne will have their first joint show in this country, while the first solo exhibition in Spain by Thomas Demand will open to the public on 7 November**. In the words of Benjamin Weil, artistic director of the Centro Botín, these exhibitions ‘exemplify the Centro Botín’s commitment to offering the people of Santander and Cantabria the opportunity to come into direct contact with major artists whose work they could otherwise only encounter by travelling to one of the world’s art capitals, and in this way helping to enrich the local artistic panorama’.

In addition to these solo shows, the Centro Botín is privileged to present a special exhibition by **Anri Sala** from 14 December 2019 to 3 March 2020, in which the Albanian artist invites us to share his abiding fascination with the interactions between moving images, music and architectural space. In continuation, in the middle of the year the Fundación Botín’s art centre in Santander will welcome **the 26th iteration of its *Itinerarios* series**.

From now until the autumn of 2020 you can also visit the recently inaugurated show ***Collecting Processes: 25 Years of Itinerarios***, a selection of 25 works by artists who at some point in their career have received one of the Fundación Botín’s Visual Arts Grants. And, last but not least, next year’s programme also includes our two permanent exhibitions: ***Portraits: Essence and Expression***, with works generously ceded by Jaime Botín, patron of the Fundación Botín, and ***Joan Miró Sculptures***, with large-scale works on long-term loan from Successió Miró.

Meanwhile, in training and research, applications for the Fundación Botín’s **28th annual Visual Arts Grants and 26th Grants for Exhibition Curating and Museum Management** will be welcomed in February. In addition, we will be holding two Visual Arts Workshops in the course of 2020: one in the first quarter of the year with Anri Sala and the other in October, run by Ellen Gallagher. In closing, it is worth noting that **the Fundación Botín’s research work on the drawings of Francisco de Goya will continue in 2020**.

**THE CENTRO BOTÍN EXHIBITION CALENDAR FOR 2020**

**ANRI SALA. *AS YOU GO (CHÂTEAUX EN ESPAGNE)***

**From 13 December 2019 to 3 May 2020. Room 2**

**Curator: Benjamin Weil, artistic director of the Centro Botín**

The Berlin-based artist Anri Sala (Tirana, Albania, 1974) excels at exploring the deepest nonverbal modes of communication thanks to his exceptional narrative technique. Music and movement are fundamentals of his work and constitute the theme of many of his sound and video installations and his sculptural works, which often take the form of self-playing musical instruments.

In this new project for the Centro Botín, **Sala invites us to reflect on how we relate to images in this era of unprecedented media saturation. The show revolves around a dual notion of ​​movement: the movement inherent in a work based on time, which relies on music and moving images; and the movement of the visitors, who create their own experience when they enter the exhibition space**.

**ELLEN GALLAGHER AND EDGAR CLEIJNE**

**From 13 June to 4 October 2020. Room 2**

**Curator: Benjamin Weil, artistic director of the Centro Botín**

The first show in this country by Ellen Gallagher (Providence, RI, USA, 1965) and Edgar Cleijne (Eindhoven, Netherlands, 1963) is a retrospective covering two decades of artistic output on a variety of supports. The selection of the artists’ paintings and works on paper will focus on three of their series: ***Black Paintings***, a sequence of monochrome works from 1998 through which the artist sets out to convey that the psychotic state of race and ethnic relations is profoundly rooted in the history of Western abstraction; ***Watery Ecstatic***, a series of works on paper begun in 2001 and still in process, in which the artist conjures up complex biomorphic forms that relates to Drexciya, a mythical underwater realm inhabited by pregnant African women and their unborn children who were thrown overboard from Atlantic slave ships; and ***Sea Bed***, a recent series of paintings which addresses themes related to the slave trade and the memory of that forced migration that persists in the ocean.

**The exhibition is accompanied by a selection of the film** **installations** on which Ellen Gallagher has been working with Dutch artist Edgar Cleijne for a number of years now.

**THOMAS DEMAND**

**From 7 November 2020 to 7 March 2021. Room 2**

**Curator: Udo Kittelmann, director of the National Gallery in Berlin and member of the Fundación Botín’s Visual Arts Advisory Committee**

Thomas Demand (Munich, Germany, 1964) is known for his large-format photographs of highly realistic paper and cardboard models of interiors and landscapes. If at first glance the photographs seem to be of actual habitable rooms and spaces, as we come closer we realise that these are artificially created scenes. His most striking works are those based on images taken from the media, often representing events loaded with political significance or topical relevance. With their suggestion of a possible human presence, the extreme realism of their artificiality and their provocative themes, Demand’s works not only attract the viewer to an illusion but also highlight the role of photography in its creation and cultivation. Indeed, to further insist on this illusory condition, once the artist has photographed his paper and cardboard models, he destroys them.

The Thomas Demand exhibition at the Centro Botín is conceived as an installation combining photographs not previously shown and others selected by the artist and Udo Kittelmann, curator of the exhibition. In each of his exhibitions, Demand recontextualizes his work by housing his photographs in complex architectural constructions, some with wallpaper created by himself. The structure of the Centro Botín show reflects the scenarios found in the two-dimensional works, showing what is reality and what is representation.

***ITINERARIOS XXVI***

**From 11 July to 8 November 2020. Room 1**

**Curator: Benjamin Weil, artistic director of the Centro Botín**

This exhibition, the latest in the *Itinerarios* series, is a not-to-be-missed date with the most recent art, a showcase of the current state of visual creation that will bring together the projects elaborated by the recipients of the Fundación Botín’s 26th annual Visual Arts Grants: **Olga Balema** (Lviv, Ukraine, 1984), **Eli Cortiñas** (Las Palmas de Gran Canaria, 1976), **June Crespo** (Pamplona, 1982), **Mario Espliego** (Guadalajara, 1983), **Antonio Hervás** (Barcelona, 1981), **Salomé Lamas** (Lisbon, 1987), **Anna Moreno** (Sant Feliu de Llobregat, 1984) and **Bruno Pacheco** (Lisbon, 1974).

***COLLECTING PROCESSES: 25 YEARS OF* ITINERARIOS**

**Until 8 November 2020. Room 1**

**Curator: Benjamin Weil, artistic director of the Centro Botín**

On 11 October last the Centro Botín opened this exhibition, which celebrates the twenty-fifth anniversary of the *Itinerarios* series with a careful selection of outstanding works by twenty-five past beneficiaries of the Fundación Botín Grants in the first quarter century of their existence, as a clear reflection of the institution’s commitment to the most current art and bearing witness to the history of contemporary art across the turn of the century.

The show includes works by **Lara Almarcegui, Basma Alsharif, Leonor Antunes, Javier Arce, Erick Beltrán, David Bestué, Bleda y Rosa, Nuno Cera, Patricia Dauder, Patricia Esquivias, Karlos Gil, Carlos Irijalba, Adrià Julià, Juan López, Rogelio López Cuenca, Renata Lucas, Mateo Maté, Jorge Méndez Blake, Regina de Miguel, Leticia Ramos, Fernando Sánchez Castillo, Teresa Solar Abboud, Leonor Serrano Rivas, Jorge Yergui** and **David Zink Yi**.

*PORTRAITS: ESSENCE AND EXPRESSION*

**Permanent** **exhibition. Room 1.**

A set of eight major artworks from the personal collection of Jaime Botín, patron of the Fundación Botín, are on permanent exhibition at the Centro Botín in Santander. Chronologically, they span and condense almost the entire history of twentieth-century painting, from *Half-length Figure*, created by Isidre Nonell in 1907, through to *Self-Portrait with Injured Eye*, painted by Francis Bacon in 1972. The other works on show in this room are *Femme espagnole* (1917) by Henri Matisse; *Harlequin* (1918) by Juan Gris; *Beach at Valencia* (1908) by Joaquín Sorolla; *Woman in Red* (1931) by Daniel Vázquez Díaz; *The Constructor of Masks* (1944) by José Gutiérrez Solana, and *Portrait of My Mother* (1942) by Pancho Cossío.

***JOAN MIRÓ SCULPTURES***

**Permanent exhibition. Gallery E, Room 1. (Visible from outside)**

Following the great success of the exhibition *Joan Miró: Sculptures 1928-1982*, which the Centro Botín put on in 2018, this exceptional artist is a continuing presence in Santander thanks to the long-term loan by Successió Miró to the Fundación Botín of two of his sculptures: *Femme Monument* (1970), one of the first pieces that the artist made in the Fonderia Artística Bonvicini foundry in Verona, and *Souvenir de la Tour Eiffel* (1977), a three-metre-high sculpture made in the Fundició Parellada foundry in Barcelona.

Both of these masterpieces, located in Gallery E on the first floor of the exhibition volume of the Centro Botín, can be enjoyed from the building’s exterior walkways. With this positioning, the art centre is fulfilling the artist’s expressly stated wish that his large-scale works should be displayed in busy public places to ensure they may be accessible to as many people as possible.

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**Centro Botín**

*The Centro Botín, designed by the architect Renzo Piano, is the Fundación Botín’s most important project to date. One of Spain’s outstanding private art centres and a key component of the international art circuit at the highest level, it contributes by way of the arts to the generation of economic and social wealth in Santander. It is also a world-class pioneer in the development of creativity, in making full use of the potential of the arts in the fostering of our emotional intelligence and our creative capacity. In addition, the Centro Botín is a place of encounter, a superbly endowed new enclave in the heart of the city and the latest jewel of the cultural crown of the Cantabrian coast – an engine of the national and international promotion of the city and the region.*

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