

EN



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Eventi Collaterali

WITH
HANDS
SIGNS
GROW





CON LAS MANOS CRECEN LOS SIGNOS

WITH HANDS, SIGNS GROW

CON LE MANI, CRESCONO I SEGNI

COLLATERAL EVENT of the 59TH INTERNATIONAL ART EXHIBITION - LA BIENNALE DI VENEZIA

1

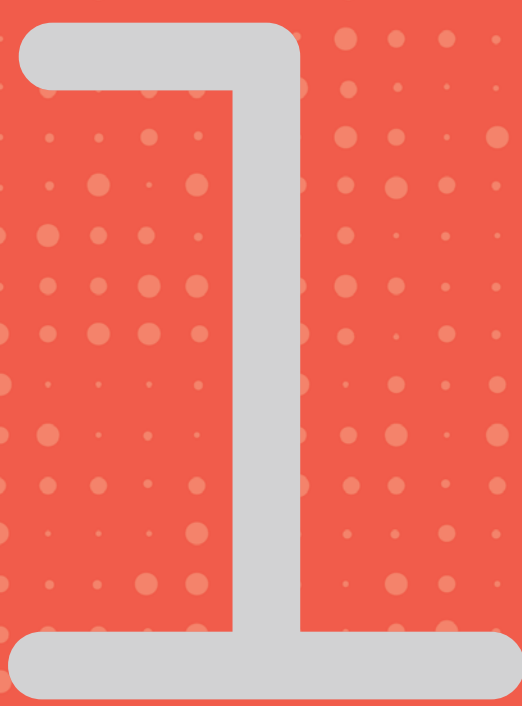
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PROPOSAL

PROPOSTA / PROPUESTA

An aerial photograph of Venice, Italy, with numerous small orange dots scattered across the city's buildings and streets, creating a textured, artistic effect. The dots are more densely packed in certain areas, particularly in the central and lower parts of the image.

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ODALYS
FUNDACIÓN

SIGNUM
FOUNDATION

MUSEO DE ALTAIRRA

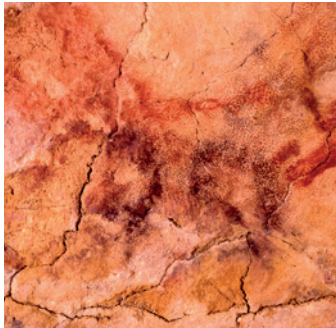
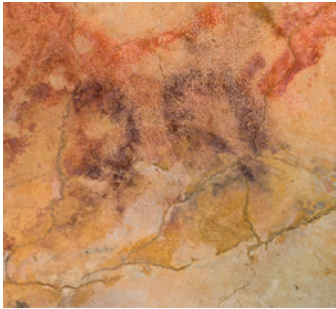
MINISTERIO DE CULTURA
Y DEPORTES

THEORY - PROJECT DESCRIPTION

FROM THE PREHISTORIC CAVE TO THE CONTEMPORARY



www.whsg.odalys.com



ALTAMIRA CAVES
Archive

At the beginning of the last twentieth century, art history began to consider the possible interrelation between the manifestations painted in prehistoric caves and art, as well as their displacement towards what we could call "interferences" or interrelations with the art of our times. **With hands, signs grow - Con le mani, crescono i segni**, refers to the possibility that, among the folds of time, the manifestations of the painters of the prehistoric walls, also in different utensils, with whom they paint in our time, are revealed as circumstantial signs. The shelter of nature (the cave) versus the protection of the jungle of our world, recalling that mysterious statement by Brassai, "**dans notre civilisation (le mur) remplace la nature**"¹. A true and complex display of images and artistic forms, tempted to move forward in the twilight in multiple directions. And thus, in Spain, Picasso or Miró, the artists of the "School of Altamira", "El Paso", "Parpalló" or the "Indalianos", all in our generation of the fifties, have looked at those mysterious first creators of prehistory. Also Tàpies and his communication on a wall that was "cosmic", while Chillida, Miró, Oteiza or Palazuelo also had a part of their first immemorial inspiration, in Brancusi's way. We could certainly add so many others to the list: Dubuffet, Michaux, Moore, Motherwell, or Wols. Bataille or Blanchot explained it to us.

In a 14th century palazzo, the Palazzo Donà, within its walls clamoring with history, **With hands, signs grow - Con le mani, crescono i segni** is proposed, a curatorial project conceived after months working with a group of four young artists who believe in the incarnation of the forms made signs, following Yves Klein². An invocation to the transhuman values carried by these prehistoric signs like keys to images, in the manner of a marvel of figurability: resistance, a request for well-being with the environment and nature, an encounter with the animalia (both the existing and the utopian) or fixation of the personality and the body of the one who traces the traces. In such a way that their creation on the walls can meet **a new time**, emerged from the recent despair and anxiety so that, in this way, art, these surviving images, is found as **a hopeful manifestation that tempts the balance between human beings and the environment, the bodies and this despised land** (or did you say wasteland, Thomas?).

FORMAT- SITE SPECIFIC EXHIBITION AT THE SIGNUM FOUNDATION PALAZZO DONÀ

CON LAS MANOS CRECEN LOS SIGNOS

WITH HANDS, SIGNS GROW

CON LE MANI CRESCONO I SEGNI

COLLATERAL EVENT of the 59th INTERNATIONAL ART EXHIBITION - LA BIENNALE DI VENEZIA
04.23.2022 – 11.27.2022

Initiative of Odalys Foundation y Signum Foundation Palazzo Donà
With the support of Museo Nacional y Centro de Investigación de Altamira state-owned museum belonging to the Ministerio de Cultura y Deporte of Spain.

THE PLACE

Signum Foundation Palazzo Donà, Campo San Polo 2177, Venezia.
signumfoundationpalazzodona.com

CURATOR

Alfonso de la Torre

ARTISTS

Ruth Gómez
Nuria Mora
Daniel Muñoz
Sixe Paredes

ARTISTIC DIRECTOR

Juan Carlos Moya

PROJECT MANAGER

Paulina Przyborowska, Signum Foundation Palazzo Donà

**OTHER WORKS
OF THE PARTICIPATING ARTISTS**



ESTAMPIDA
Ruth Gómez (2017)



SETE
Nuria Mora



GUÍA DE SUPERVIVENCIA
Daniel Muñoz, Cáceres, (2019)



QUIPAUABSTRACCIÓN
Sixe Paredes, Lima (2017)

PROJECTS TITLES:

RUTH GÓMEZ:

CAVES

NURIA MORA :

XYZ-TRASCENDING

PHYSICAL LIMITS

DANIEL MUÑOZ :

DRAG IMAGE

SIXE PAREDES :

PALEOLITHIC

FUTURISM

As an initiative of the **Odalys Foundation** and the **Signum Foundation**, with the support of **Museo Nacional y Centro de Investigación de Altamira**, state-owned museum belonging to the Ministerio de Cultura y Deporte, Spain, have enabled an intervention project in the **Palazzo Donà**, Italian headquarters of Signum Foundation, which includes several *site-specific projects* conceived for different rooms of the Palazzo. It is a group of four young artists (Ruth Gómez, Nuria Mora, Daniel Muñoz and Sixe Paredes), contemporary creators who work with some discursive lines such as the use of space, architectural supports and languages such as painting or drawing, whose creation process has a characteristic in common: the desire to share their vision of the world through art. In such a way that these interventions now in the space of the Palazzo could be defined as **a set of micro-narratives** from the personal territory of each artist, a territory that is public -now- but also unchallenged, because of its historical burden.

Two female and two male artists will work on a plan or spatial representation of the site, each of them relating to a wall or room of the Signum Foundation Palazzo Donà. The artists create installation proposals not only on vertical walls but on the floor or other elements of the exhibition space such as windows, along with other languages as in the case of tapestry, or that can deploy tridimensionally by means of elements that can be easily transportable and also allow further transfers. Possibly sketched at their studio to be then completed and placed in the Palazzo, thus avoiding affecting the structural or historical elements of the Palazzo.

A multiple work in the inner hall of the Palazzo, in the form of a large assemblage of images, will evoke the Cave of Altamira. The images will be provided by this Museum. Proposals to link Palaeolithic art with contemporary art, fulfilling the vision proposed in the project.

STRUCTURE

• **ACCESS - GROUND FLOOR (INGRESSO) COURTYARD**

1- THE ALTAMIRA BOX/CAVE FROM THE NEW CONTEMPORARY NARRATIVE

A tridimensional and light work of art evokes the Altamira Cave, by means of a contemporary narrative/interpretation. It is an ephemeral construction, made of wood, in the form of a light structure, on which a set of drawings are placed by the artists, with an indiscriminate air.

ARTISTS: RUTH GOMEZ, NURIA MORA, DANIEL MUÑOZ, AND SIXE PAREDES.

2- PREHISTORY AND ITS IMAGES (AMONG CONTEMPORANEITY)

The lobby is completed with images provided from the National Museum and Altamira Research Center, installed on the walls in the form of a large collage or assemblage. It incorporates both images of the inscriptions in the Cave, as well as pictorial details of it, and also photographs that relate the journey of prehistory and its discoveries towards its consideration in contemporary museography.

IMAGES FROM: MUSEO NACIONAL Y CENTRO DE INVESTIGACIÓN DE ALTAMIRA

3- SOUNDS OF THE ALTAMIRA CAVE

4- ALTAMIRA CAVES/ MOVING IMAGES

5- ARTISTS' CREATIVE PROCESS

• **1st FLOOR (SOGGIORNO 1/GOTHIC HALL)**

DANIEL MUÑOZ intervenes with "a sort of tour (...) images drawn on some light material (...) a living space, an inhabitable image".

ESTIMATED MEASURES FLOOR: around 3 x 12/19 m.

Three other exhibition plans where works from RUTH GÓMEZ, NURIA MORA, and SIXE PAREDES.

According to the plans.

Plan 1: 3.3 m (h.: 5.3 m)

Plan 2: 10.5 m (h.: 5.3 m)

Plan 3: 4.9 m (h.: 5.3 m)

ARTISTS: RUTH GOMEZ, NURIA MORA, DANIEL MUÑOZ, AND SIXE PAREDES.

• **1st FLOOR (SOGGIORNO 2/RENAISSANCE ROOM)**

Exhibition plans where works from the artists will be located:

Four other exhibition plans where works from RUTH GÓMEZ, NURIA MORA, and SIXE PAREDES will be located. According to the plans.

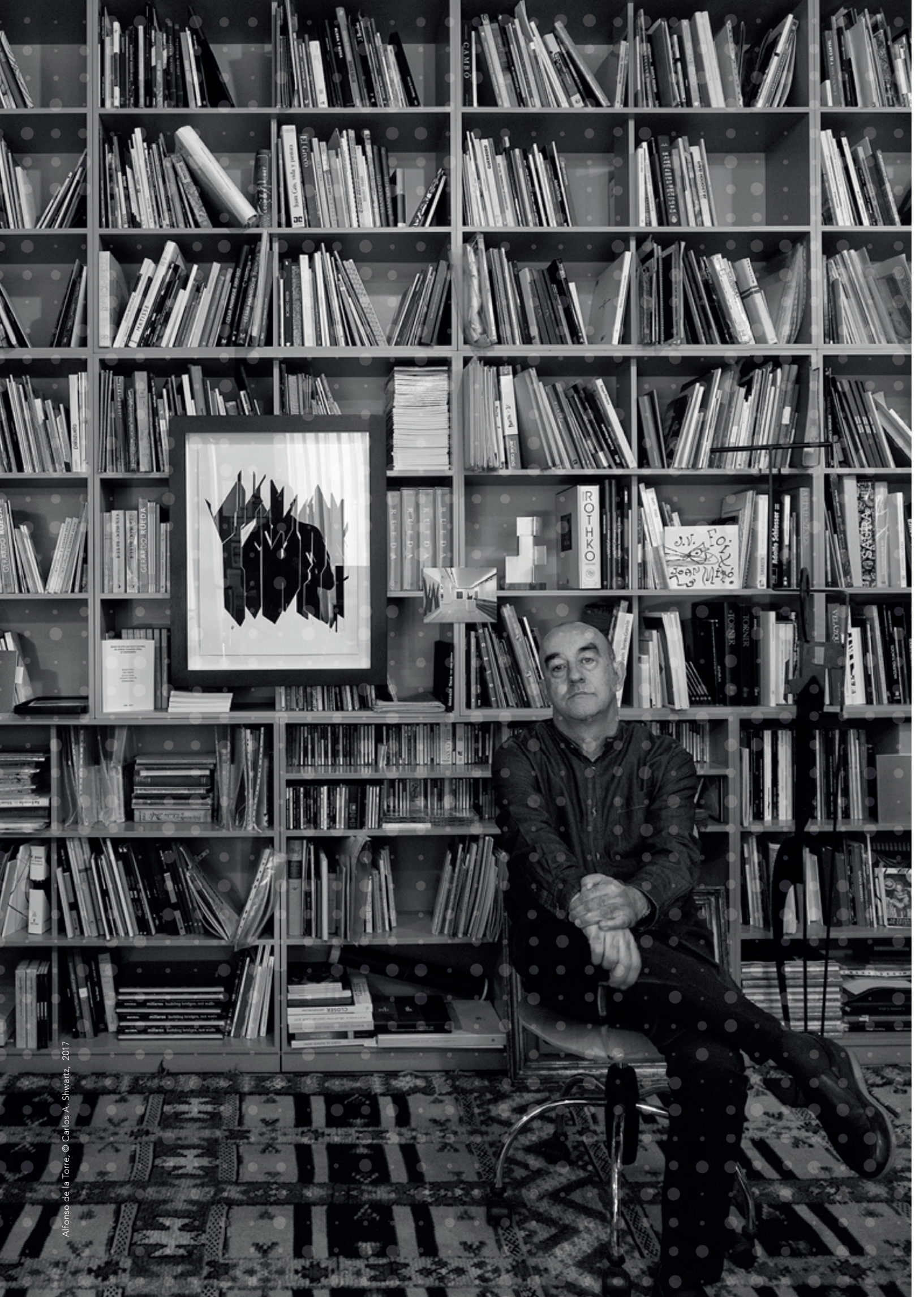
Plan 1: 4.9 m (h.: 5.3 m)

Plan 2: 10.9 m (h.: 5.3 m)

Plan 3: 4.73 m (h.: 5.3 m)

Plan 4: 4.73 m (h.: 5.3 m)

ARTISTS: NURIA MORA, AND SIXE PAREDES



Alfonso de la Torre, © Carlos A. Shwartz, 2017

THE CURATOR: ALFONSO DE LA TORRE

CURATORIAL AND THEORETICAL WORK

The curatorial and theoretical work of Alfonso de la Torre, a member of the **International Association of Art Critics** (AICA), has developed around commissioning exhibitions, public art and writing about contemporary art. In this way, he has worked in public settings, in projects linked to ARCOmadrid, but also in research, addressing both the study of the emergence of abstraction in the post-war period and the reflection on younger art, having also published monographs on Latin American artists such as Jesús Rafael Soto or Carlos Cruz-Díez.

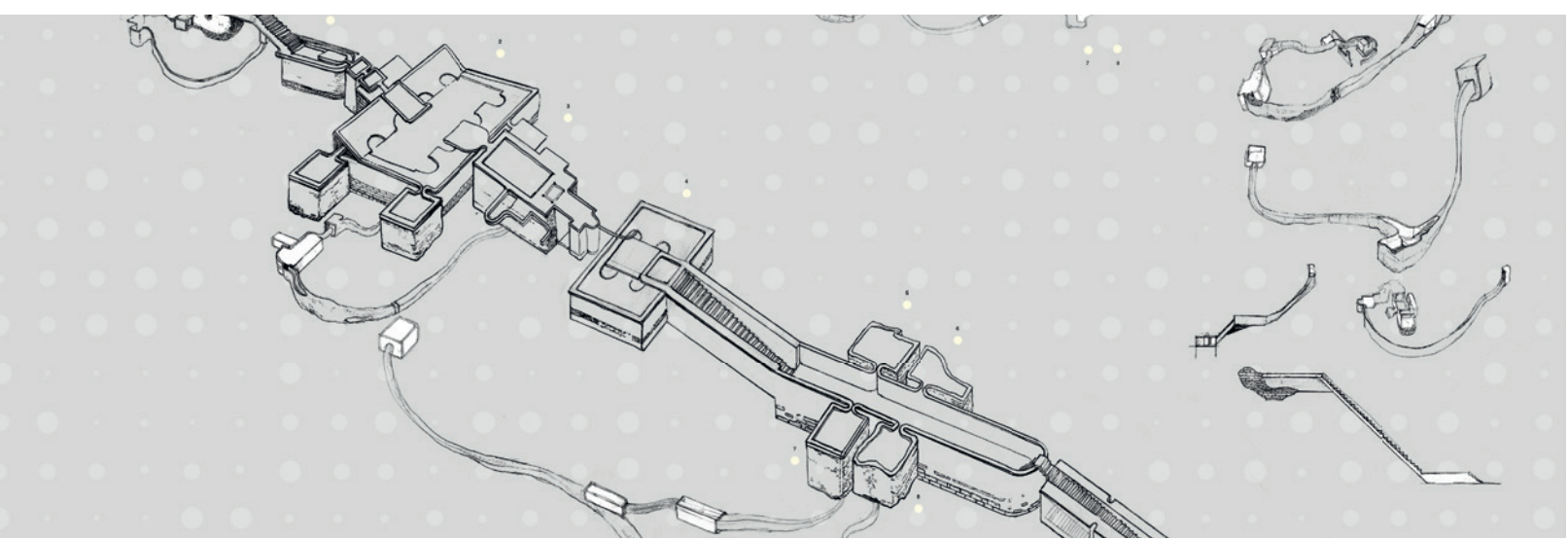
For fifteen years (2005-2019), he has directed a public art program in the context of **ARCOmadrid**, with the collaboration of Comunidad y Ayuntamiento de Madrid, under the following program titles: "Seis Escaparates" (2005); "Espacios Imaginados" (2006), "Pintura-Pintura" (2007); "En torno a lo transparente" (2008); "Objeto-Sin objeto" (2009); "Ciudades-Cities" (2010); "Otras Naturalezas" (2011); "Lighthouse" (2012); "The Fifties" (2013); "Pre-Pop/1965" (2014); "On Colour" (2015); "Los otros artistas" (2016); "Nuevas Imágenes" (2017); "¿Pintura?-Painting?" (2018) y "Un lugar Inventado" (2019).

He has worked as a curator in more than a hundred exhibitions, has published essays and poetry and has given courses in several universities, museums and institutions: Centro Pompidou (Málaga), MNCARS, Museo de Teruel, Museo de Bellas Artes de Bilbao, Universidad de los Andes, Universidad de Córdoba, Universidad de Granada, Universidad de Castilla-La Mancha, Universidad Antonio de Nebrija, Universidad Internacional Menéndez Pelayo or Université de La Sorbonne. He has published, on several occasions, compilations on the poetry of Pablo Palazuelo or Manolo Millares and written poetry books, since the publication by the Ludwig Foundation of "Diez poemas de papel" (1999).

He is one of the most renowned authors of **Catalogue Raisonnés** so much so that he has published those of painting and graphic works by **Manolo Millares** (MNCARS y Fundación Azcona, 2004); **Manuel Rivera** (Diputación de Granada and Azcona Foundation, 2009); **Pablo Palazuelo** (MNCARS, MACBA, Palazuelo Foundation and Azcona Foundation, 2015) and **Fernando Zóbel** (Ayala Foundation, Azcona Foundation and Juan March Foundation). On numerous occasions he has theorized about Palazuelo and compiled his poetic work or reconstructed his time in Paris: "Paris: 13 rue Saint- Jacques (1948-1968)" (2009-2010) or "Cuaderno Palazuelo-Villon" (2020).

He is responsible for a complex study on the art market in Spain "**La España del Siglo XXI**" (Sistema Foundation, Madrid, 2009). He has been an advisor to numerous national and international contemporary art collections. In 2012, he was invited by the Université de la Sorbonne to the International Colloquium "**Le travail du visible**", published under the title "La heredad de los signos" (Hermann Éditeurs, Paris, 2014). He has directed the collection of photographic essays "**El ojo que ves**" (University of Córdoba-La Fábrica).

Commissioner of the last anthological exhibition of Manolo Millares, he has written numerous essays on this artist, recently concluding the essay: "**Manolo Millares: la atracción del horror**" (Genuine Ediciones, 2016). He has recently published a monograph on **Francisco Sobrino** (Éditions Dilecta, Paris). The publication of his work on the influence of Paul Klee in the art of our time is imminent (**Los irredentos kleeianos**. Genuine Ediciones, 2021).



PROPOSAL

CAVES

RUTH GÓMEZ (Valladolid, 1976)

RUTH GÓMEZ (Valladolid, 1976) has a degree in Fine Arts from the Universidad de Salamanca. She has participated in international fairs such as Art Dubai, Art Lisboa, PULSE Miami, Art Fiera in Bologna, FNB Joburg in Johannesburg, SP Arte Sao Paulo, ARCOMadrid, EXPO Zaragoza, SH Shanghai or The Armory Show in New York. Her work has been shown in museums such as MUSAC in León, DA2 in Salamanca, CAC Málaga, ARTIUM in Vitoria, MNBA in Buenos Aires, San Diego Museum of Art or MOCA in Seoul among others; in the Cervantes Institute in São Paulo, Rio de Janeiro, Brasília, Salvador de Bahía, Milan and Tokyo and in festivals such as PARALLAX in Belgrade, SFI AF in San Francisco or FIBart in Benicàssim. She has had solo exhibitions at Oliva Arauna, La New Gallery and La Juan Gallery in Madrid; Mário Sequeira in Braga; Jozsa Gallery in Brussels or Espacio Marzana in Bilbao. She has been awarded the prize for Plastic Arts and Photography of the Spanish Chamber of Commerce in France and has received scholarships from the Ministry of Culture at the College of Spain in Paris, MUSAC and others. She has published several artist books, made a video clip for the group Fangoria, has been the image of Capital Animal, has collaborated with the Guggenheim Museum in Bilbao and is present in collections such as MUSAC, ARTIUM, CAC, MAS, the Coca-Cola Foundation or the Reina Sofia. She lives and works in Madrid.

PROJECT-FIRST IDEA

Caves is the title for a series of drawings and paintings inspired in rock art and, especially, in the cave of Altamira. As a study, and using the synthesis and abstraction of rock art images as a reference, I intend to explore a more primitive and pure creative process. Technically, I will utilize mineral and natural pigments, India ink made from soot and resin, charcoal, graphite, plaster, clay, etc., as well as a chromatic range based on reddish, ochre, earth and black colors, typical of prehistoric art. I will use brushes and my own hands on cotton papers and I will also create digital images to create a large-scale mural.

Conceptually, I want to capture what was important for our ancestors: on the one hand, nature, Mother Earth, through landscapes that show the surroundings, the places near the Cave of Altamira, and also the view you would have from the cave (the subjective vision of the prehistoric man); on the other hand, animals, mainly deer, horses, wild boars, bison and goats, including here the theme of fertility; and finally, spirituality and abstract signs.

*Through the set of works, the scheme constructs a narrative that aims to arouse curiosity. The work includes the importance of the process and alludes to memory and the territory of learning as a place of personal refuge. The ancestral past of prehistoric paintings and modern artistic expressions merge in a mural where some images are based on reality and others on fiction. **Ruth Gómez.***

REFLECTION OF THE CURATOR

I wrote "Taumaturgia de los signos" referring to Ruth Gomez (Ruth Gomez. Taumaturgia de los signos, Madrid, 2012) who considers art an almost consoling means of facing reality, through its torrent of images. Frequently self-referential, lover of duplos, she has painted numerous mural interventions in the context of her exhibitions, I remember some beautiful work with some *et in Arcadia ego*. Graffiti and a certain urban aesthetics of aerosol appear in other works, memory of a walk along the drawn walls of our cities: forgotten drawings and video game icons, such as the space invader, reminding us of the difficult limits between reality and fiction.

As in this "Caves_Cuevas", a sample of an exquisite drawing substantiated in images where the delineated aspect that gives her visual creations an accurate air of drawing-movie always prevails. Through a language that without ever disdaining classicism is, on the other hand, very much of our time and also heir to the vertiginous verb of the video clip, but also indebted to the technique and aesthetics of some Japanese creators or a certain manga current. Her confessed fondness for the fantastic illusions of George Méliès also deserves to be mentioned in this list of evocations. A self-referential world, with a declared vocation of its own, frequenter of tributes to subjectivity and to its own universes through such an extraordinary voracity of images that unfold vertiginously.



CAVES (Study)
Ruth Gómez, 2021

PROPOSAL

XYZ-TRASCENDING PHYSICAL LIMITS

NURIA MORA (Madrid, 1974)

NURIA MORA (Madrid 1974) She began her artistic career in the late nineties. She is exclusively focused on painting, using a diversity of media and media such as painting, light, sound, transcending mere stealth intervention and taking it to a more universal level. She studied Interior Architecture at the Universidad Politécnica of Madrid ETSAM and Fine Arts at the Faculty of Fine Arts of Universidad Complutense de Madrid. At the same time, she makes numerous interventions in different cities around the world and begins a parallel tour in commercial galleries and art fairs, being Arco 05 the first fair she participated in. From the geometric abstraction in public space and its furniture in a constructive and non-invasive way until today, her painting language speaks of memory and the construction of personal memories and cartographies. Her work has been exhibited in international galleries and museums in places such as São Paulo, Sweden, the Netherlands, Germany, NYC, Beijing, Mexico City, including: Tate Modern in London, the Joan Miró Foundation in Barcelona, Le Pilon in Niort, France, or the Pilar and Joan Miró Foundation in Mallorca, and the Museum of Contemporary Art in Johannesburg. She is also a member of the collective "Equipo Plástico" together with SixeArt, Eltono & Nano4814.

PROJECT-FIRST IDEA

*The work is composed of different canvases that are deployed in the X, Y, Z axes in the same way that we gradually discovered the cave and was being accredited by the experts over time. Starting from an initial two-dimensional piece, I want to create a space from two-dimensional canvases, sliders and hinges. The two-dimensional folded piece will be a large modulated canvas adapted to the space and provided with canvas on both sides to face two different themes. The format of the initial unfolded piece will be square or rectangular formed by untreated linen canvas on both sides, linking chromatically with my previous pieces and with the color of the rock support of the Altamira paintings. Using black/ocher/red paint (the colors of Altamira) on that "apparent" and two-dimensional canvas and with those first abstract lines of the initial discovery as a formal theme. The piece opens as a polyptych in several phases and with the unfolding, new colors and new paintings will be unveiled, as it happened in Altamira. From the unfolding of the different canvases, a three-dimensional space will be built and new paintings will appear inside with colors from my own palette; speaking in this unfolding of the evolution of man, taking color as an excuse, opening and starting from the color of that primary palette (red and black ocher) to that of man today. On another not less important level, I intend with this piece to talk about Altamira as a meeting place and the space itself, building a cave in which the void creates volume and in which there are different layers of reading. I would also talk about the irremediable fact of how the man continues to paint to communicate and explain himself and the world, using the wall just as I use it and as they did before, making the wall the first ancestral support. **Nuria Mora.***

REFLECTION OF THE CURATOR

Nuria Mora's artistic work is also a conscience, the transcendent aspect of her paintings being capital, a silent work but preserving some of the impulse that built them, like a silent vibratory speed. I think that her images burn, in such a sense-seeking uneasiness, disturbing the vision, strangeness populates the corpus of her work like background music. As in this "XYZ-Transcending Physical Limits", she raises shapes in space, drawing such space, yes, Mora builds a world and joyfully raves among that discovered world, such a kingdom of grace. An attempt to elevate forms: the manifest seems attached to the unmanifest, what began in fascination, as a higher power, a place of redemption, concluded in knowledge because after all, seeing certain works of his, it seems rescued from praise to the seemingly minimum, I think of the conversion of urban space. Of what Benjamin reminded us: behind the insignificant air or the lightness of certain things, these are charged with a meaning that, audaciously, is capable of illuminating everything.



XYZ-TRASCENDING PHYSICAL LIMITS
(Details)
Nuria Mora, 2021

PROPOSAL

DRAG IMAGE

DANIEL MUÑOZ (Moraleja, Cáceres, 1980)

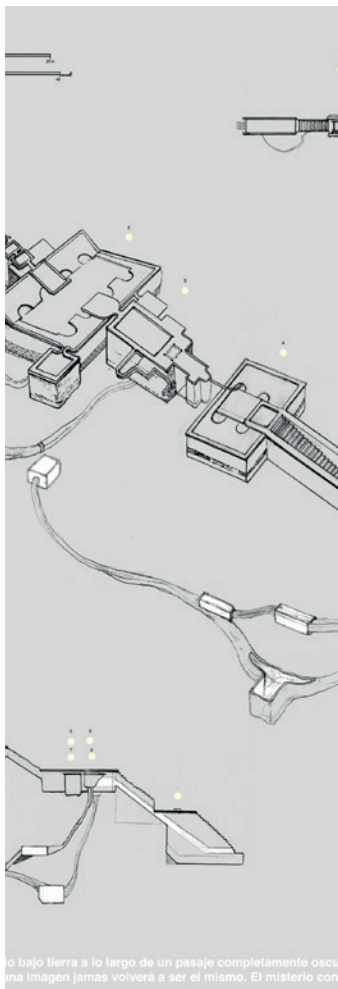
DANIEL MUÑOZ (Moraleja, Cáceres, 1980). He began his artistic career in the early nineties focused exclusively on mural painting. In 2000 he began his studies at the Faculty of Fine Arts of the Universidad Complutense de Madrid. At the same time he made numerous interventions in European cities, establishing drawing as the basic tool of his language. From the beginning, his work has taken place in the public space and, consequently, his discourse has always addressed issues related to the modification of the environment by the individual, as a response to the imperative use of it by institutional and private powers. His artistic practice questions some contradictions that imply the regularization of public art, its relationship with architecture and the other elements that make up the social landscape, as well as the frictions of these practices with the market and the different agents that elaborate the discourses of contemporary art. All his works interweave codes from different fields such as history, anthropology, advertising language or popular culture. Using certain narratives typical of classical painting, he raises ideas in relation to the current hyperaccess to images, confronting apparently mundane matters with the supposed solemnity of artistic language. During the last few years, he has made numerous interventions and exhibitions in cities in Europe, North America, South America, Asia and the Middle East. It is worth mentioning some art centers such as the BACC Museum in Bangkok (Thailand), the National Art Gallery of Amman (Jordan), the CEART (Fuenlabrada) or galleries such as Walter Otero (Puerto Rico) or Luis Adelantado (Valencia). His work has been published in numerous books and publications.

SUMMARY OF THE PROJECT

The work proposes a series of questions around the image as an element of construction of the social space, underlining different echoes or historical substrates that evidence the importance of the mural drawing as the first edifying language of humanity. Since the Paleolithic period, the conjunction of drawing and architecture has been linked to social cohesion, didacticism, and the foundations of a common way of thinking. **Daniel Muñoz.**

REFLECTION OF THE CURATOR

And what about these paintings, arranged in this way, subjected to the vertigo of the gaze? Neither past nor future, murals as places of events, his paintings displaced from a past or a future, for it is known: neither the past nor the future are the place where images appear, in such a way that these creations are solidifications where meanings reverberate and sprout. Paintings whose images are conceived as a dilation of time, as widening of an instant facing moments of lucidity, arabesques of images where he explores the search for the meaning of the images in a non-exhausted exercise of introspection and questioning about its constitution, what exists with the non-being, the visible found with the suture of the invisible. The abyss of knowledge implies the strenuous task of the construction of images, but these are successively replaced by the new emergence of others; it is the exhaustless task of his creation: images-construct-images, seems to sentence this artist.



DRAG IMAGE
(Study)

Daniel Muñoz, 2021

PROPOSAL

PALEOLITHIC FUTURISM

SIXE PAREDES (Barcelona, 1975)

SIXE PAREDES (Barcelona, 1975). Sergio Hidalgo Paredes, known as SIXE PAREDES, began his artistic career in the late 1980s and had his own studio in the late 1990s working with various artistic formats such as painting, sculpture and installation. This is how he creates his own workshop developing a work that will define him as a plastic artist. Currently, he explores an abstract universe of color endowed with shapes and symbols showing a very personal aesthetic which makes him quickly recognizable visually and make up his own unique identity and his artistic originality. An evolution that has led him to develop an abstraction that is based on a very diverse and intense color palette, with a complex symbolism and a meticulous mastery of geometric shapes. It also includes numerical cryptography, which in the form of what he calls "circuits" makes the viewer "connect" with another deeper reality.

Meanwhile, and to this day, he continues his artistic career combining both the public and the intimate, through artistic interventions in the street and the constant work in his studio. He

His continuous travels around the world and his interest in ancient cultures and primitive art have been key in the development of his artistic work, with special influence of ancestral cosmologies, in particular of the pre-Hispanic Andean culture. This has artistically led to the use of ancient techniques such as ceramics or looms, with which he has expanded his artistic language. Another great influence is nature, present in practically all his work. His work represents one of the most notable Spanish references. His work has been exhibited in spaces and galleries around the world, as well as first class institutions such as the Tate Modern, in London, where he painted the facade in 2008 in the exhibition "Street Art". Currently, he continues his career combining both the public and the intimate, through artistic interventions in the street and the constant work in his studio.

PROJECT-FIRST IDEA

*My mural proposal is based on the moment the ancient masters of the Paleolithic were invoked by the shapes of the cave cavities. From that moment in which a dialogue was generated between their deepest being and the space that surrounded them. The series of paintings I will be making speaks of reflective, hypnotic and deep works, evoking a language that refers to the different dimensions and directions in space. These are works of art in which a multitude of geometric and linear forms are generated, joining in a myriad of superimposed layers. They also speak of symbolism as a reflection of the human being, who captures his experiences by leaving traces, and of permanence in codes lost in time. Thus, reviving the visionary plastic experience, which unites the past with the present moment. **Sixe Paredes.***

REFLECTION OF THE CURATOR

Whoever contemplates Sixe Paredes' works is moved towards limitless from the staging of the visible, the artist seems to propose that some of his works are destined to be touched. Fueled by the signs he proposes, his works share that tactile value, evoking that of Merleau-Ponty: between the visible and the invisible, "all vision takes place somewhere in the tactile space", the visible, of course, carved in the tangible, so that we understand many of his forms coming from his hand, the drawings of a painter who is an absolute draftsman, where uncertainties of dynamic images are erected, in perpetual variation. As a heuristic, there is an invitation to discovery in the face of the simulacrum of reality, moving us towards the emergence of relationships, to non-canonical thought, leaving the contemplator immersed in the challenge of an active contemplation that promotes the emergence of a new vision. This "Futurism-Paleolithic" is a system of symbols and internalized images, protosymbols in his words, like a closed cosmic circle, with which Sixe Paredes invites us to see as never before.



PALEOLITHIC FUTURISM
(Detail)
Sixe Paredes, 2021

DESCRIPTION OF THE ORGANIZATION PLAN

ACTIONS

THE PLACE • PUBLICATION(S)

SIGNUM FOUNDATION CATALOGUE

PALAZZO DONÀ
Campo San Polo 2177, Venezia
signumfoundationpalazzodona.com

The organization has planned the production of a major publication titled *With hands, signs grow*, which will cover the project. The planned format is about 30 x 24 cm, hardcover, about 300 pages. Languages: Italian, English and Spanish. The cooperation of Skira Editore has been requested at this date and the organizers are negotiating agreements that are at an advanced stage. The book is intended to be a photographic chronicle of the exhibition project in Venice that will make it possible to learn not only about the final works created by the artists especially for this occasion, but also about their creation process and their link to the work of each of their authors.

ENTITIES

SIGNUM FOUNDATION

Poznań - Łódź - Venice
Grzegorz Musiał
President of the Board
<http://signum.art.pl>

BROCHURE

A brochure will also be published in the following languages: Italian, English, French and Spanish.

• ITINERARY

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It is expected that after being shown at the Singum Foundation Palazzo Don en Venecia, *With hands, signs grow* will be exhibited in Poland (Zeyland Factory, Poznań, Signum Foundation); and Madrid, two more exhibitions are expected as well, one in Santander (Spain) in one of the spaces associated with the Museum of Altamira and another one in Paris (to be defined).

• SEMINAR: THE BEAST OF ALTAMIRA - THE LAST ONE TO SPEAK

Emulating the well-known book by Maurice Blanchot, evocative of René Char's poem, "La bête de Lascaux. Le dernier à parler", a seminar will analyze the relationship between signs and artistic language, places of creation and areas of protection. That language which, as Blanchot said, tears and begins. Prominent speakers will be present, under the direction of Pilar Fatás (Director of the National Museum and Research Center of Altamira).

ODALYS FOUNDATION

Caracas - Madrid - Miami
Odalys Sánchez Cruz
Odalys Group Director
Orfila 5, 28010, Madrid, España
+34 913194011 | +34 913896809
odalys@odalys.com

• EXHIBITION MANAGEMENT: TRANSPORT, INSURANCE, ASSEMBLY

The organization, implementation, logistics and management of the project will be under the responsibility of the Odalys Foundation, under the supervision of the Signum Foundation and, in any case, in compliance with the rules dictated by the Biennale di Venezia in its document regarding "Collateral Events."

MUSEO NACIONAL Y CENTRO DE INVESTIGACIÓN DE ALTAMIRA

Pilar Fatas Monforte
Director
39330 Santillana del Mar
(Cantabria).
+34942818815
informacion.maltamira@cultura.gob.es

• COMMUNICATION

The communication and promotion will be carried out by a Communication Office that will be composed of people trained by the Odalys Foundation, always complying with the rules on the matter indicated by the Biennale di Venezia in its document regarding "Collateral Events."

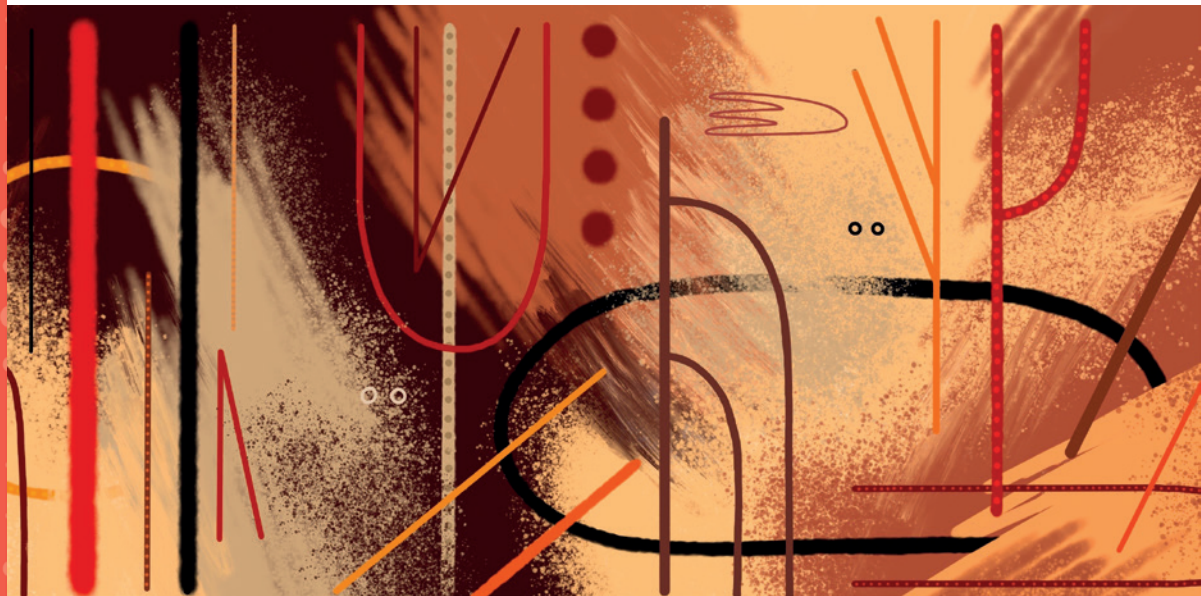
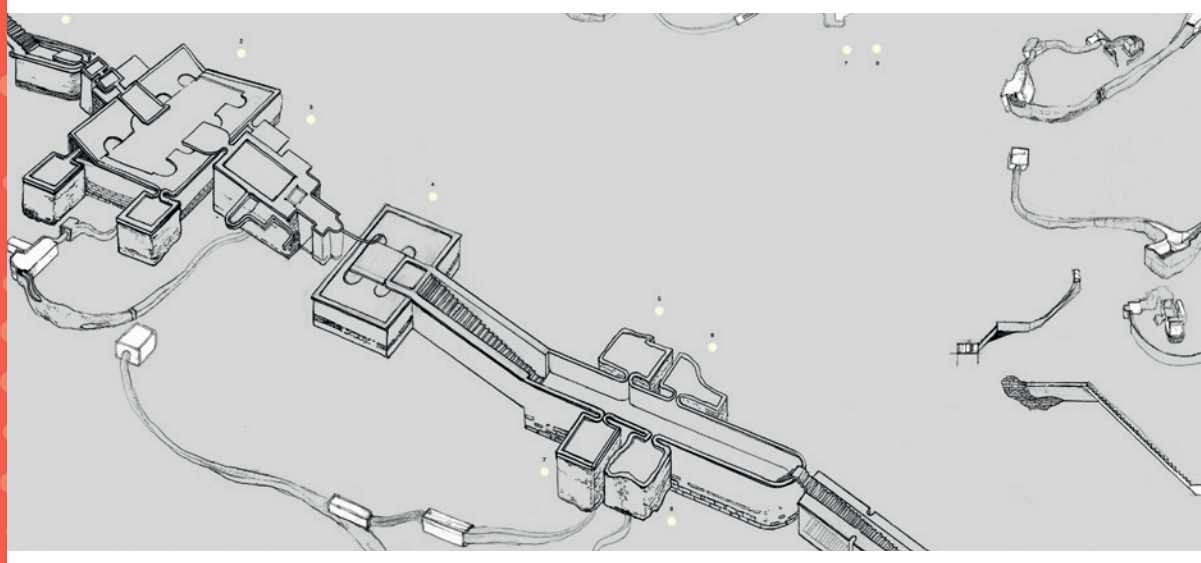
¹ZIEBINSKA-LEWANDOWSKA, Karolina. Graffiti Brassai Le langage du mur. Paris: Centre Pompidou /Editions Xavier Barral, 2016.

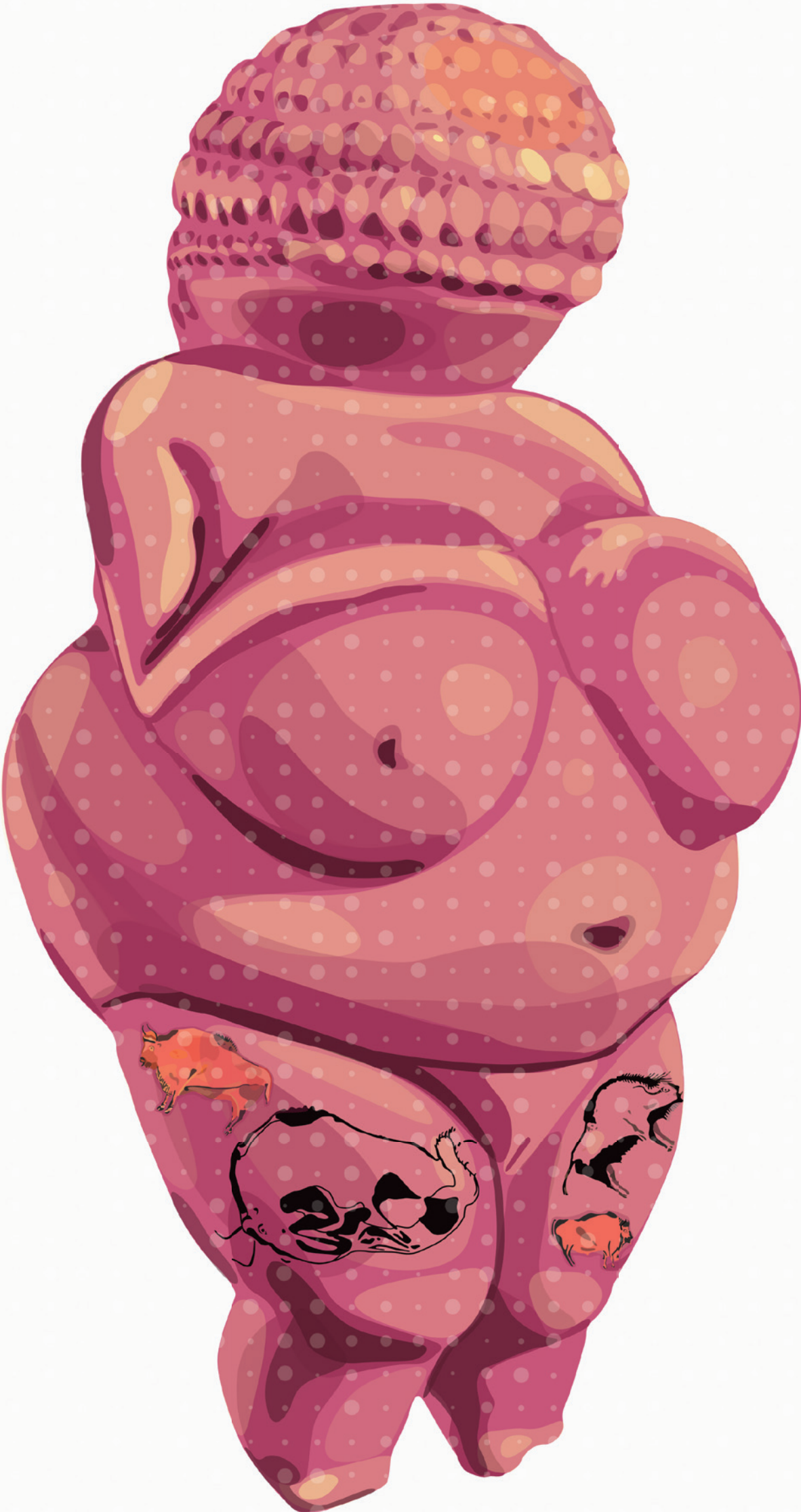
²Je crois à l'incarnation du Verbe, je crois à la résurrection des corps. Yves Klein, 1960. KLEIN, Yves. Viens avec moi dans le vide. Paris: "Dimanche 27 novembre 1960-Le journal d'un seul jour", 1960.



PROJECTS

PROGETTI / PROPUESTA





CAVES

RUTH GÓMEZ

CAVES

Ruth Gomez



SIMULATION

(Studies)

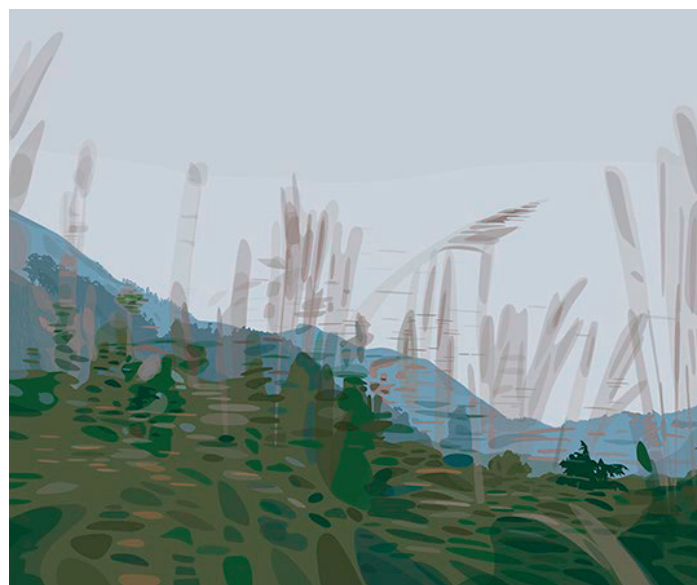
Ruth Gómez, 2021

Caves is the title for a series of drawings and paintings inspired in rock art and, especially, in the cave of Altamira.

As a study, and using the synthesis and abstraction of rock art images as a reference, I intend to explore a more primitive and pure creative process.

Technically, I will utilize mineral and natural pigments, India ink made from soot and resin, charcoal, graphite, plaster, clay, etc., as well as a chromatic range based on reddish, ochre, earth and black colors, typical of prehistoric art. I will use brushes and my own hands on cotton papers and I will also create digital images to create a large-scale mural.

Conceptually, I want to capture what was important for our ancestors: on the one hand, nature, Mother Earth, through landscapes that show the surroundings, the places near the Cave of Altamira, and also the view you would have from the cave (the subjective vision of the prehistoric man); on the other hand, animals, mainly deer, horses, wild boars, bison and goats, including here the theme of fertility; and finally, spirituality and abstract signs.



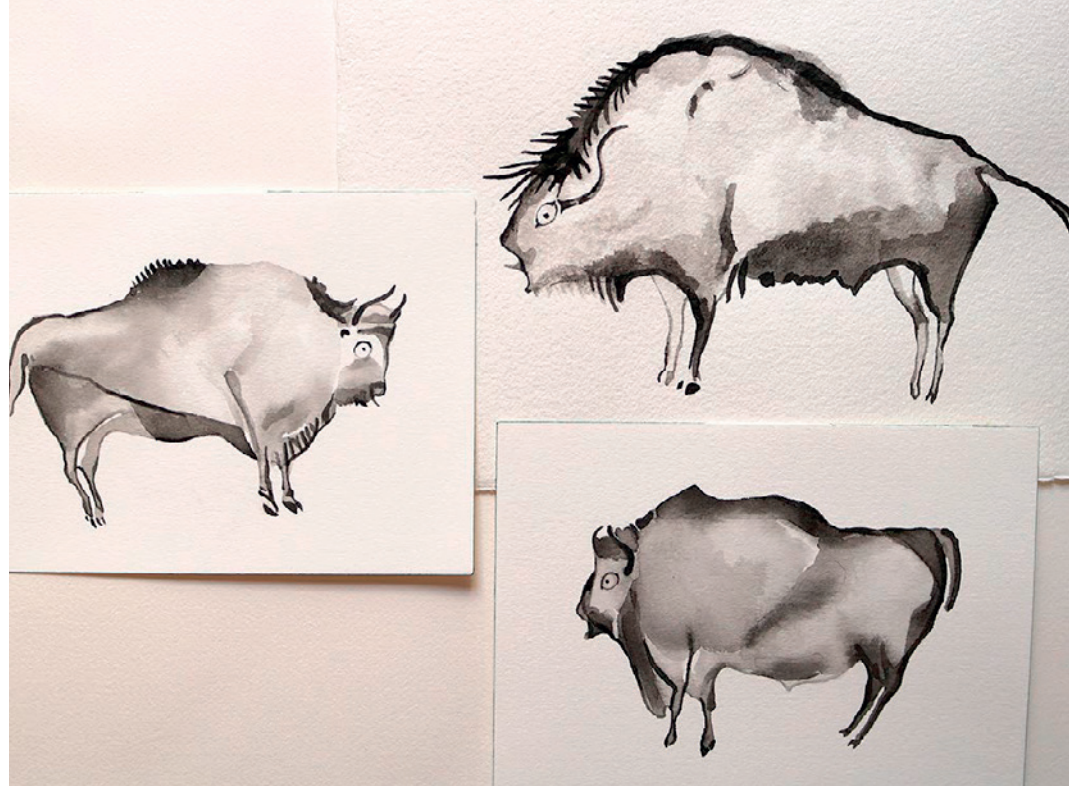
CAVES

(Studies)

Ruth Gómez, 2021

Through the set of works, the scheme constructs a narrative that aims to arouse curiosity. The work includes the importance of the process and alludes to memory and the territory of learning as a place of personal refuge.

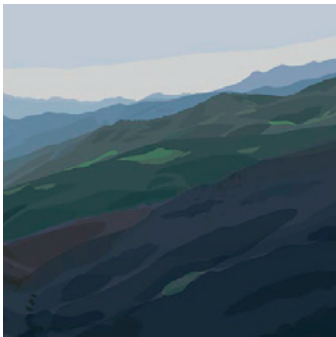
The ancestral past of prehistoric paintings and modern artistic expressions merge in a mural where some images are based on reality and others on fiction.



SKETCHES
(Studies)
Ruth Gómez, 2021



CAVES
(Studies)
Ruth Gómez, 2021



CAVES
(Studies)
Ruth Gómez, 2021



CAVES
Ruth Gómez,
Mineral pigments on adhesive paper, 2021



Nuria Mora, XYZ, Transcending Physical Limits, 2022

X, Y, Z
TRASCENDING PHYSICAL LIMITS

NURIA MORA

X Y Z
Trascending
Physical Limits

Nuria Mora



ALTAMIRA CAVES

"Leaning on the large stones of the ground, we were able to better cover, since the vault is low, that immense fresco of the underground masters of our pictorial quaternary. It looked like the rocks were roaring. Right there, in red and black, piled up, lustrous by the seepage of the water, were the bison, enraged or at rest. A millennial tremor shook the room." (Rafael Alberti)

Altamira as a space and meeting place, as a space that transcends physical limits.

The project aims to be a **mobile expansive work with different perspectives** that aims to mentally create a space and recreate a story.

Starting from the singular fact of the casual discovery and the circumstances that led to Altamira being today the Sistine Chapel of the Paleolithic.

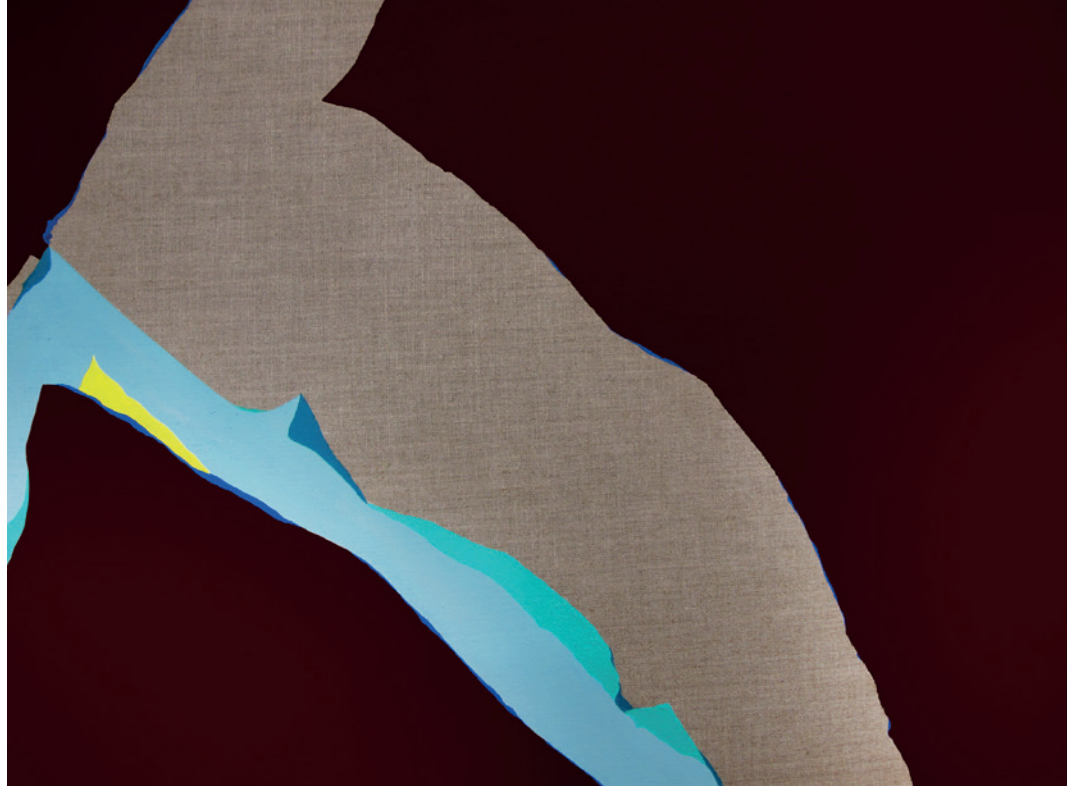
At the height of the Cantabrian cornice, the Altamira cave is the "most amazing painted hole in the world", the Sistine chapel of cave art. It is the beginning of the greatness of human sensitivity and creativity from the darkness of time. But Altamira and its ochre bison transcend physical limits. The paintings were discovered by chance, revealing themselves little by little and embodying their transcendence and meaning in a story of disappointments and setbacks, of burning hearts and ignorant disdain.

His discoverer, Marcelino Sanz de Sautuola, was presented with some prehistoric objects found in caves in the south of France at the Universal Exhibition of Paris. Back in Spain, he was determined to undertake his own work in the caves of Cantabria. He returned to Altamira in 1879, accompanied by his daughter Maria. The girl would be the first to see the figures on the roof of the cave. In 1880, Sautuola published the discovery in the brochure Brief notes on some prehistoric objects of the Province of Santander, attributing the paintings to the Paleolithic. His approach was despised by his contemporaries. Altamira was not recognized until the discovery of Paleolithic cave art in other caves in Europe, mainly in France. In 1902, the French prehistorian Émile de Cartailhac published Les cavernes ornées de dessins. La grotte d'Altamira, Espagne. Mea Culpa d'un sceptique. From this moment on, the cave of Altamira acquired universal recognition, becoming an icon of Paleolithic cave art.



PALAZZO DONÁ
2021

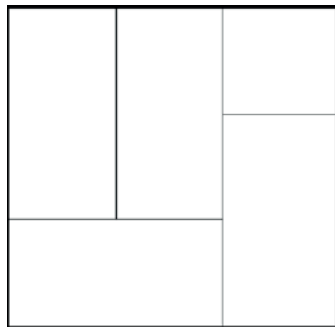
**NEW CARTOGRAPHIES
THAT CALL FOR THE
ANCESTRAL**



Nuria Mora's project aims to **mentally construct a space** and recreate a story from a mobile expansive work subjected to different perspectives.

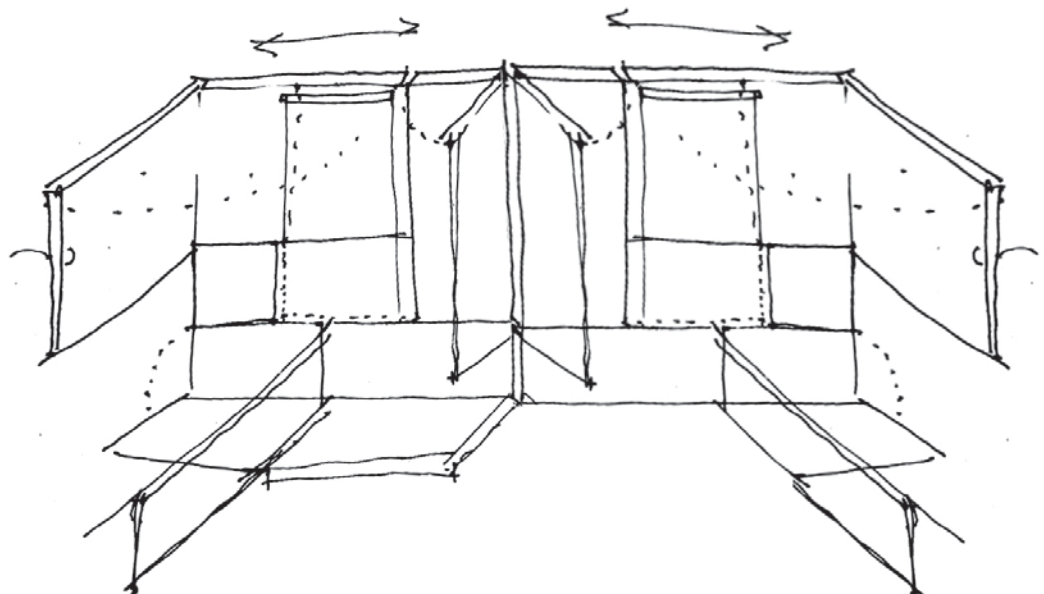
Starting from the singular fact of the casual discovery and the circumstances that led Altamira to be recognized today as one of the most significant works of cave art, the artist proposes a **polyptych** composed of several **moving pieces that reveal through movement in the x,y,z spatial axes** and invite reflection on the discovery. It is a multiple piece that proposes a space in itself different from the one that the viewer initially observes, similar to the early vision of Altamira that Sautuola had at the end of the 19th century.

**BIDIMENSIONAL CANVAS
(Studies)**
Nuria Mora, 2021



COMPOSITION CANVASES X,Y
Nuria Mora, 2021

Deployed on the x,y,z axes as if we were slowly discovering the cave, **the initial two-dimensional piece creates a space in three dimensions**. To do this, a structure of sliding canvases and hinges adapt to the space and provide two successive faces in which we can confront two different themes.



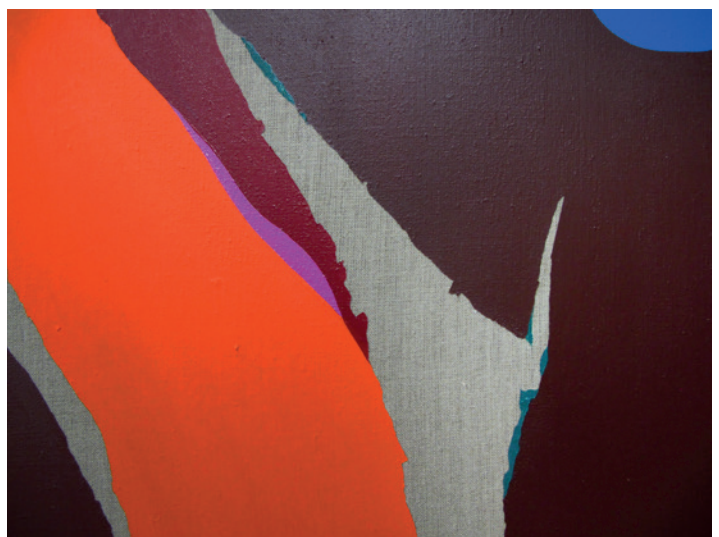
COMPOSITION CANVASES X,Y,Z
Nuria Mora, 2021

In the first of these, the **unfolded initial piece** refers to a rectangle formed by raw linen canvases on both sides. In this first stage, the artist has used toasted sienna earth, dark toasted sienna earth, cadmium red and black, emulating the colors of Altamira on that "apparent" and **two-dimensional** canvas. Those first abstract lines of the initial discovery become the formal theme.



Details
Nuria Mora, 2021

Details
Nuria Mora, 2021



Then, **the piece opens as a polyptych** and in its unfolding new colors and new paintings will be revealed, in an allegory of the subsequent discovery that gave Altamira its deserved international recognition. Here, the artist's very personal pastel tones shine around the central core, like a piece that frames the nuclear piece and at the same time **rereads the assemblage with a new look.**

Details

Nuria Mora, 2021

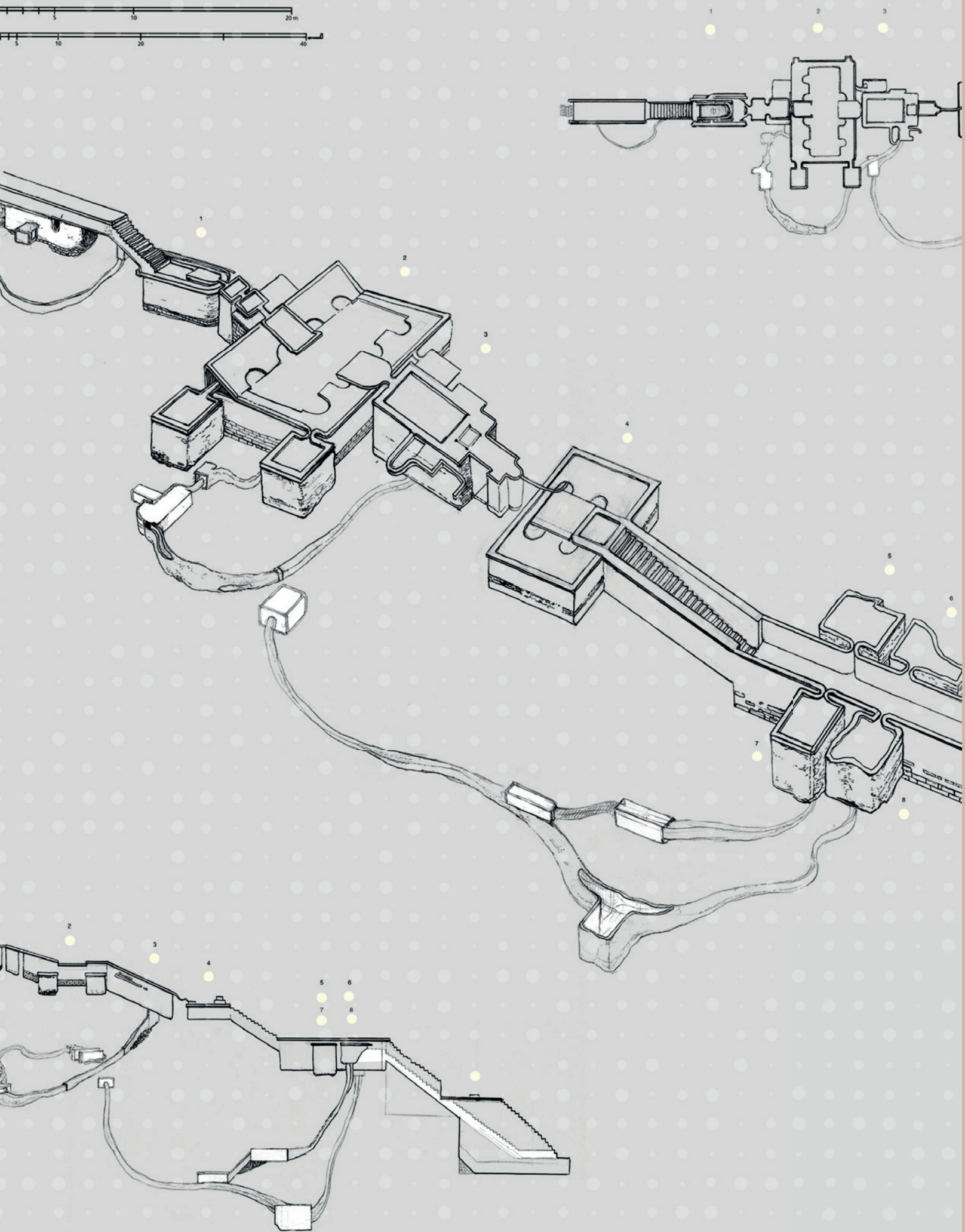
Details

Nuria Mora, 2021



In addition to the color and meaning of the cave, the artist proposes Altamira as a meeting place, taking inspiration from its space in a stone vault to **recreate a canvas cave** in which the void creates a volume that arranges various layers of reading.

Thirty thousand years later, the human being, having forgotten his forage past, **continues to paint to communicate and explain himself and the surrounding world by applying color and tenderness on the walls.** In this same way, Nuria Mora evokes here **the first ancestral support of the species.**



DRAG IMAGE

DANIEL MUÑOZ

DRAG IMAGE

Daniel Muñoz

The project is based on **two conceptual proposals rooted** in the quality of art as a transforming tool of the symbolic, physical, and social environment. On the one hand, (1) it raises a series of ideas around the **power of images to build the space of the common**, and on the other, (2) it addresses a series of questions around the **current hyper-access to images** by reviewing ideas and forms rooted in parietal art.



INTERMEZZO
(Previous work)
Daniel Muñoz, 2019

1. SPACE CREATION. Throughout art history, drawing and mural painting have been the main languages used by the man to transform plain physical spaces into sociological places, where a common language has established ideal conditions to shape places that are magical, sacred, political, etc. Through signs, the man has modified architecture (and proto-architecture) in order to establish differences between space, place, site, container, storeroom, field, location, territory, settlement, setting, context, limit, confine, boundary mark... Immediately, our memory is linked to these places thanks to artistic intervention, because they are different to other spaces to the extent of being unequivocally identifiable, regardless of their physical characteristics or even their name.



PALAZZO DONÀ
(Studies)
Daniel Muñoz, 2021

In them, a sentimental projection of their occupants or spectators has taken place. Even if they have been contemplated just once, these places gain a very strong symbolic meaning.

The signs/motifs/objects represented in these places carried a meaning with them before reaching the wall; and on the base of the wall, even more meaning is "injected."



GUÍA DE SUPERVIVENCIA
(Previous work)
Daniel Munoz, 2019



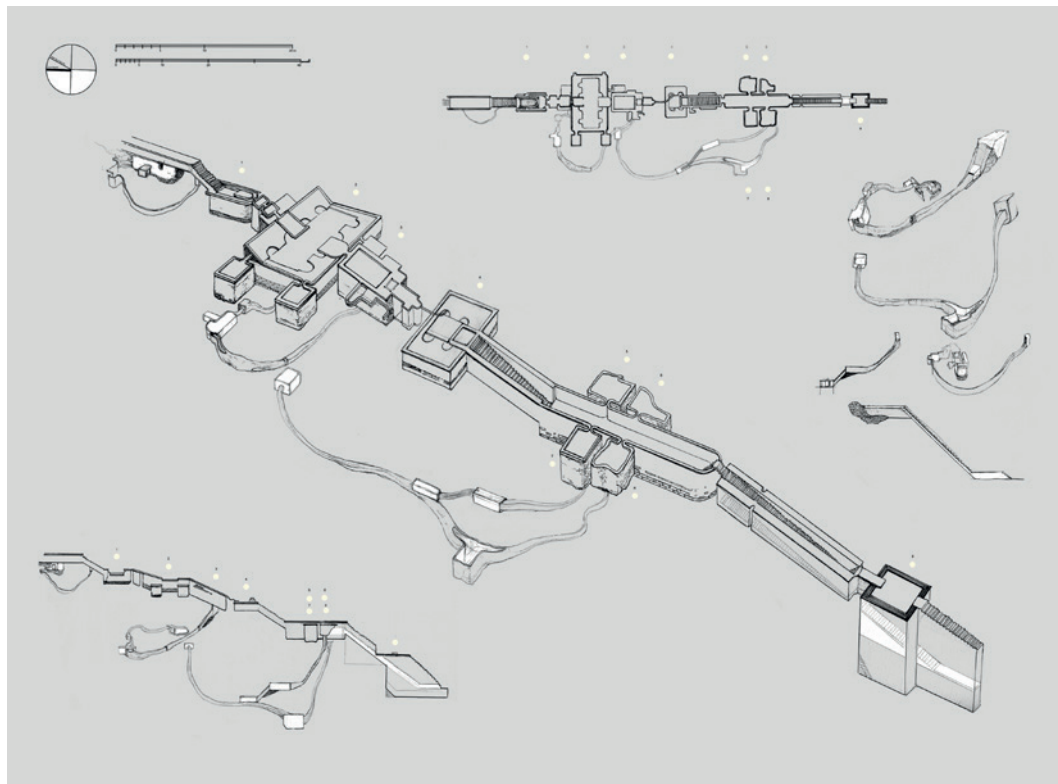
WHITE RIOT
(Previous work)
Daniel Munoz, 2020



PETIT, Niort
(Previous work)
Daniel Munoz, 2019



SORTILEGIO
(Previous work)
Daniel Munoz, 2019



DRAG IMAGE

Anyone who has crouched and crawled underground along a completely dark passage for more than a kilometer, has slipped through banks of mud and waded through dark lakes and hidden rivers and, at the end of such a risky journey, has finally been faced with an image that would never be the same. The mystery continues to seduce us because we know that the important is still hidden. David Lewis-Williams.

2. ACCESS AND HYPER-ACCESS. Since the Paleolithic period, these artistic interventions have taken place especially in places that are physically disturbing, magical, difficult to access and probably already carrying previous natural meanings, although these ideas were not formalized until the sign was dragged onto the surfaces.

There is a strong poetic meaning around intervening hidden places, also underground ones, although in most cases they are prominent places, elevated over the landscape.

This contradictory idea of burying high up, hiding in plain sight, hiding what is conspicuous, is one of the main concepts to be addressed in this project.

Due to the current hyper-production of images, our eyes are more eager than ever, as if we were in a visual hunt. Therefore, artistic images should become a gap in that unhealthy search, they should create an interruption in the torrent, even if temporary.

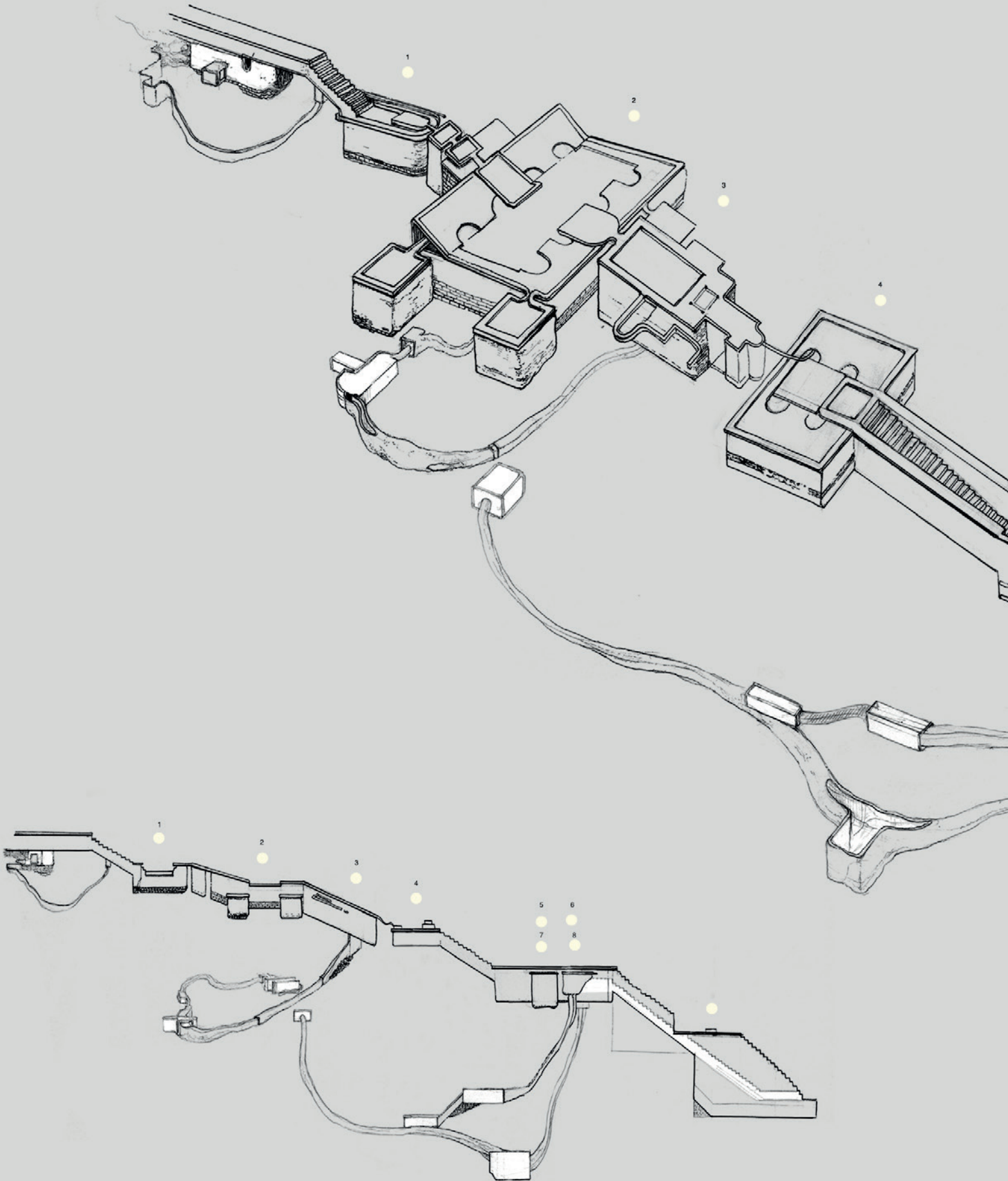
Thus, if images are formulated based on space, they can, additionally, create a gap in space, producing a new place.

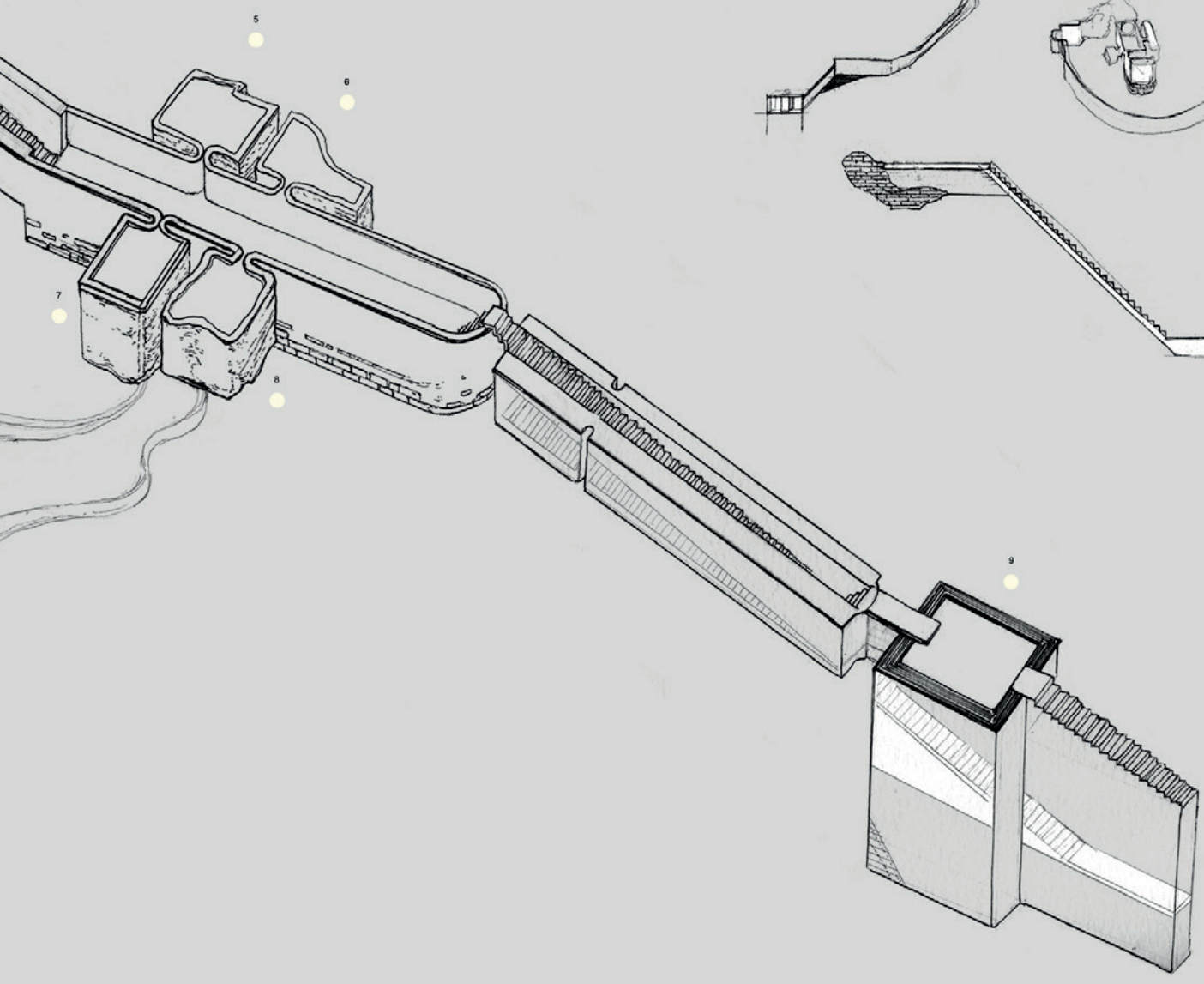
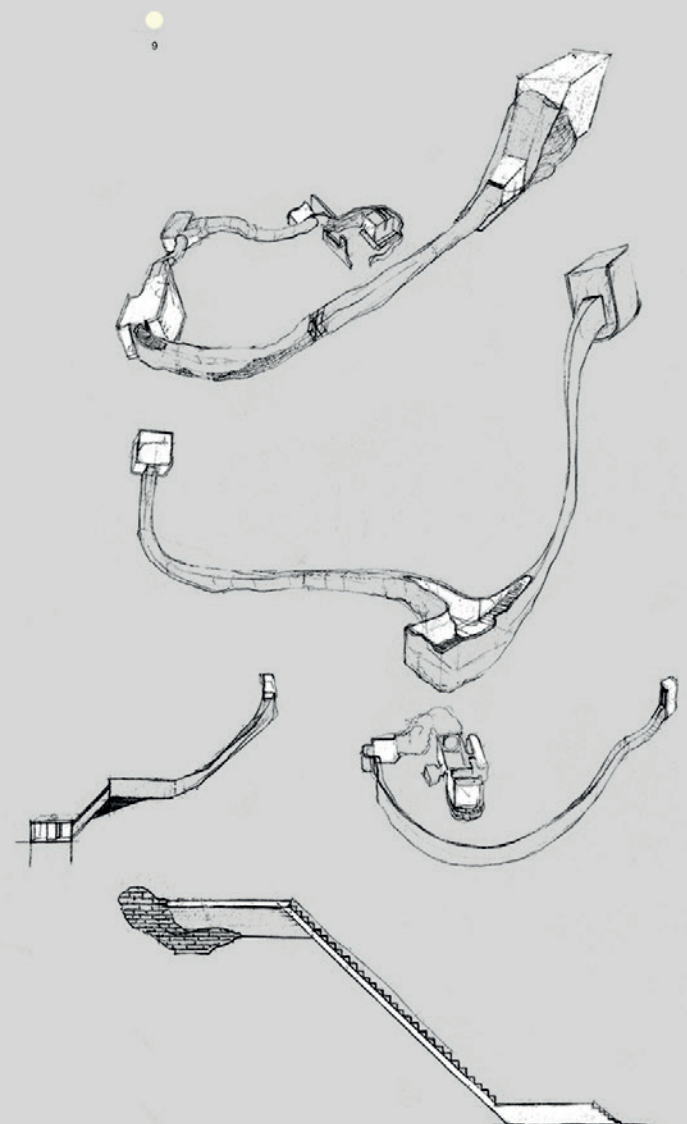
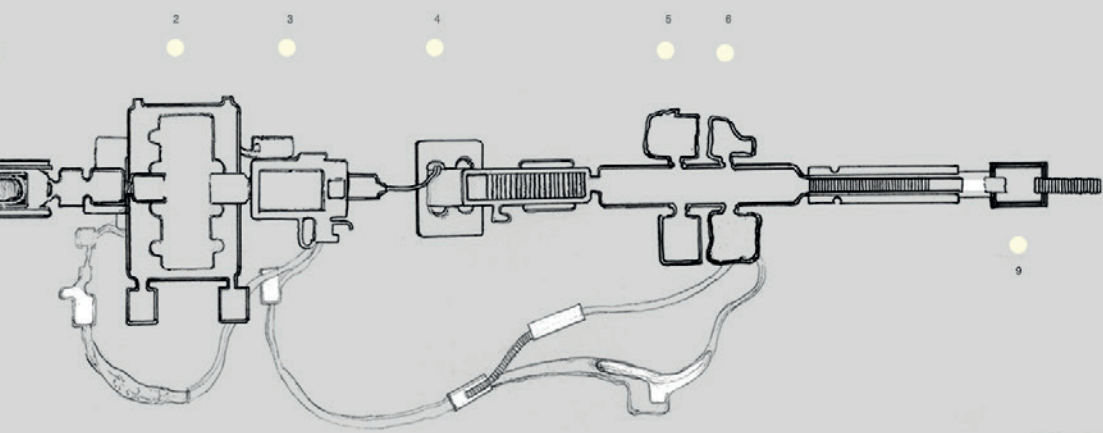
FORMALIZATION:

The work of art unfolds on the floor of the room in the shape of a huge drawing (12 x 2 m) that traces a tourist itinerary through a fictitious space, the public will walk through the drawing through corridors, caves, stairs, tunnels and rooms scattered with images, texts and information that encourage the viewer to reconfigure some ideas about visual consumption, generating the sensation of feeling complicit in the exhaustion of the power of the work as they walk through it and consume it.


The spatial and symbolic plot of the route is built around two main themes:

- The visual hunt and the exhaustion of the power of images.
- The depth of the images and their surfaces.







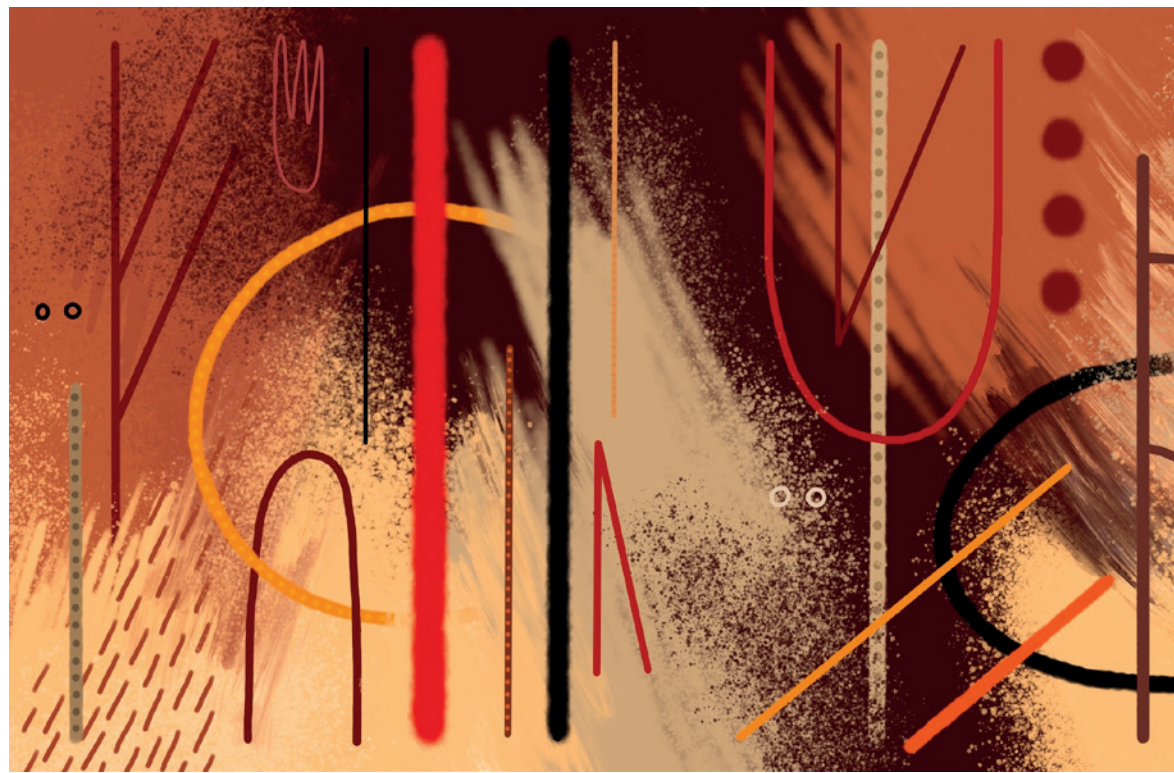


PALEOLITHIC FUTURISM

SIXE PAREDES

**PALEOLITHIC
FUTURISM**

SIXE PAREDES



PALEOLITHIC FUTURISM
Acrylic on canvas with frame.
Dimensions: 2300 x 400 x 3 cm.

The moment when the man transcended and communicated with the primitive forms of nature, using them as the central axis of his representations, rock art showed its greatest splendor. I understand this moment as something sublime in art and the starting point for my proposal.

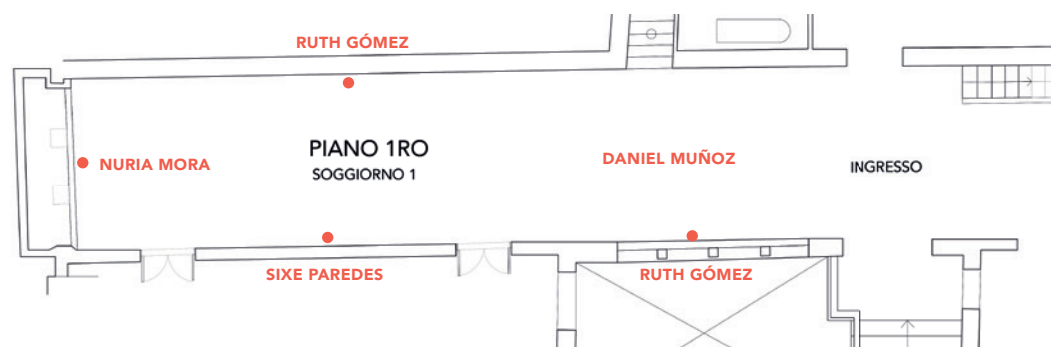
For the last two decades, there has been a relationship between the walls and the mediums I paint on in the studio.

Each wall has a different texture, a story in each of its details created through the passing of time, like an unfinished work that is always in process.

Those textures found spontaneously on each wall have continually influenced every painting I make on the street.

On the contrary, in my studio work these textures are found in the bases of my paintings, which I recreate by means of different tools and materials, thus creating a dialogue with the canvas before painting it, as if it were a primordial urban base.

This is where my work and that of the millenary Paleolithic painters meet, both inspired by the shapes of the surfaces of their creations.



PALAZZO DONÀ
Intervention sketch
Sixe Paredes, 2021



My mural proposal is based on the moment the ancient masters of the Paleolithic were invoked by the shapes of the cave cavities. From that moment in which a dialogue was generated between their deepest being and the space that surrounded them.

The series of paintings and looms I have made tells us about reflective, hypnotic and profound works, evoking a language that refers to the different dimensions and directions in space. These are works of art in which a multitude of geometric and linear forms of accumulated masses are generated, joining in a myriad of superimposed layers.

They also speak converge symbolism as a reflection of the human being, who embodies his/her experiences with different materials and techniques, leaving a mark and permanence in codes lost over time. All of this relive the visionary plastic experience, and the tactile material, that unites the past with the present moment.



PALEOLITHIC FUTURISM
Acrylic on canvas with frame.
Cuadrípico. Dimensions: 2300 x 400 x 3 cm.



PALAZZO DONÁ
Intervention sketch
Sixe Paredes, 2021





In order to transmit the force that the contemplation of the cave paintings of Altamira evokes us, we have to pay attention not only to the painting that created them, but also to the wall on which they were placed.



A wall with infinite shapes and textures, generated by the passage of millions of years and by which our ancestors were moved and inspired to generate those wonderful works of art.



From this idea I have developed my second work for this exhibition.

I have translated these concepts of shapes and textures, present for more than a decade in my work with different techniques and media, to a large fabric inspired by those millenary walls, where I try to approach those textures and the set of paintings reflected.



Details
Sixe Paredes

3

ORGANIZATION

ORGANIZZAZIONE / ORGANIZACIÓN



ODALYS
FUNDACIÓN

ODALYS FOUNDATION

CURRICULUM VITAE



Odalys Foundation is a non-profit private institution, created in 2004, is an important part of the Odalys Group. It manages the group's collection through the preservation, promotion, and outreach through exhibitions and publications, which favor the public knowledge and culture. **To promote emerging artists through their participation in solo and group exhibitions, art biennials, and international art fairs**, the foundation develops a series of projects of its own and in partnership with other institutions, such as the Institute for Art in Context in Berlin, the Moholy-Nagy University of Art and Design in Budapest, the Goethe Institute, the Complutense University of Madrid, the Cruz-Diez Art Foundation, the Atelier Cruz-Diez, the Atelier Schöffer, the Otero-Pardo Foundation, the Vasarely Foundation, the Signum Foundation and the National Foundation of Museums; looking **to discover new artists and to promote contemporary art among continents**, especially the relationship between Spain and Ibero-America.

Odalys Foundation objectives are to promote, disseminate, and recover the Latin American artistic heritage by rescuing the work of countless artists and projecting it among continents. To promote Ibero-American art across the European continent and to spread Spanish Art globally, especially in the American continent. **To develop a continued program of grants, residencies, and publications** for young creators and their insertion into the cultural network. **To contribute to the recovery of the monumental artistic heritage** of the cities and the diffusion of this heritage for the benefit of their citizens. **Encourage and support exhibition projects** aimed at disseminating and rescuing the language and culture of Ibero-America.

Being mindful of the objectives that drive the great nations of the world, the actions of Odalys Foundation are framed within the 2030 Agenda, with special emphasis on the **development of innovative and inclusive projects that are environmentally friendly, that ensure sustainability, and that foster the economic growth of people in a context of gender equality and respect for races, beliefs, and religions**. These projects seek to provide a learning opportunity and to cultivate a better quality of life for people through culture.



ELEMENTAL PROJECT
www.odalys.com

OWN PROJECTS AND PROJECTS IN PARTNERSHIP WITH OTHER INSTITUTIONS

- Elemental Project | 2013 – 2021
- Colossal Project | 2015 – 2021
- Grand Project for the recovery of the Monumental Artistic Heritage: 2016 – 2021
- With hands, signs grow | 2021
- Infinite Madrid | 2021



GRAND PROJECT FOR THE RECOVERY
OF MONUMENTAL ARTISTIC HERITAGE

RESIDENCY PROGRAMS FOR CONTEMPORARY ARTISTS

In association with:

El Instante Foundation, Madrid
Institut für Kunst im Kontext | Berlin
Goethe Institut
Cruz-Diez Foundation | France, USA, Venezuela
Signum Foundation | Poland, Italy



WITH HANDS, SIGNS GROW

STRATEGIC ALLIANCES

Institut für Kunst im Kontext (Institute for Art in Context) | Germany
Goethe Institut | Venezuela
Moholy-Nagy University of Art and Design | Hungary
Cruz-Diez Art Foundation | France - USA - Venezuela
Atelier Cruz-Diez | France - Venezuela
Atelier Schöffer | France
Otero-Pardo Foundation | Venezuela - USA
Vasarely Foundation | France
Signum Foundation | Poland - Italy
National Museum Foundation | Venezuela
Complutense University of Madrid | Spain

A sponsorship program for contemporary art publications is maintained in alliance with public and private institutions that contribute to promotion of art, architecture and integration of contemporary art artists.

SIGNUM FOUNDATION

CURRICULUM VITAE



The Signum Foundation is an art foundation, social enterprise and an aid organisation all at the same time.

Signum's main activities centre around providing support to the youngsters in need and promoting 20th and 21st century art internationally, with a particular focus on Polish art. The Foundation's purpose is therefore to establish adequate educational programs, including teaching through art and creating socially engaged art projects. The Foundation operates in Poland, with its head office in Zeyland Factory, Poznań, as well as in two exhibition spaces; Signum Foundation Gallery in Łódź, Poland and Palazzo Donà in Venice, Italy.



ZEYLAND FACTORY



SIGNUM FOUNDATION GALLERY



SIGNUM FOUNDATION PALAZZO DONÀ

A MESSAGE FROM THE FOUNDERS

The Signum Foundation was formed in 2002 in order to develop our (until then only casual) charity work and cultural events organisation into something more permanent, coordinated and standardised. The Foundation has since become a magnificent tool to expand the spectrum of operations as well as improve the efficiency of our art-focused social enterprise.

In our foundation's statute we stressed our commitment to the "support and promotion of various forms of artistic creativity" and to organising help for those in need, particularly "youngsters, but also to the sick, elderly and disabled, as well as the families of the disabled". In accordance this pledge, we continue to recognise people's needs in the communities we engage with. We work on perfecting our ways of supporting creativity.

We continue to encourage others to engage in similar efforts by involving our family and friends in our work. It allows us to keep the structure of our Foundation uncomplicated; that way our environment is fun, flexible and adaptable, rather than monotonous and bureaucratic. As a Foundation, we try to put forward and develop socially engaged practices, interdisciplinary art projects and aid efforts that are most worthwhile.

The line between socially engaged practices and cultural activities is often a blurred one, which we find inspiring and incredibly fitting with what we offer.

The Foundation's charitable practises comprise of offering financial, consultative and managerial support to those in need. It gives us great joy to see progress and health improvements among our proteges. Additionally, it is equally important for our Foundation to look after the carers, guardians and parents of the youngsters involved in our programs.

In regards to the aim of promoting contemporary art, the Foundation has both organised as well as supported the development of various exhibitions as well as producing exhibition catalogues in the recent years. This has since led us to advance the Foundation's own original interdisciplinary practises. From 2009 the Foundation's activities have been reaching beyond Poland.

The 2009 exhibition "Awake and Dream" in Palazzo Donà, marked the launch of the Foundation's international outreach, allowing the palace in Campo San Polo to become Signum's Venetian branch.

Known as Signum Foundation Palazzo Donà, the palace is a permanent exhibition space with an admission free access to the public. Thanks to the incredibly fortunate and popular location, the Palazzo has become a place of intercultural dialogue as well as multinational, cultural and artistic exchange of ideas and practises among artists and critics.

In 2015 the Foundation opened a brand new space in Łódź, where an exhibition of selected artworks from Signum's collection is open to public.

The realisation of the concept of generosity and genuine openness to another human through financial, but most of all creative support has been the Foundation's main objective from the very beginning.

Hanna i Jarosław Przyborowscy

EXHIBITIONS - LOANS - CHARITY

The Signum Foundation maintains a program of actions between contemporary art and the community, for the benefit of social programs with an international presence and scope.



www.whsg.odalys.com

CON LAS MANOS CRECEN LOS SIGNOS
WITH HANDS, SIGNS GROW
CON LE MANI CRESCONO I SEGNI

april 23rd 2022
november 27th 2022

Collateral Event of the 59th International Art
Exhibition- La Biennale di Venezia

Initiative of Foundation Odalys y Signum
Foundation Palazzo Donà

With the support of Museo Nacional y Centro
de Investigación de Altamira state-owned
museum belonging to the Ministerio de Cultura
y Deporte, Spain.

Signum Foundation Palazzo Donà
Campo San Polo 2177, 30125-Venezia
signumfoundationpalazzodona.com

Curator
Alfonso de la Torre

Artists
Ruth Gómez
Nuria Mora
Daniel Muñoz
Sixe Paredes

Artistic Direction
Juan Carlos Moya

Project Manager
Paulina Przyborowska, Signum Foundation
Palazzo Donà



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte
Eventi Collaterali

ODALYS
FUNDACIÓN

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SIGNUM
FOUNDATION

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La Biennale di Venezia

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ODALYS
FUNDACIÓN

SIGNUM
FOUNDATION

MUSEO DE ALTAMIRA

