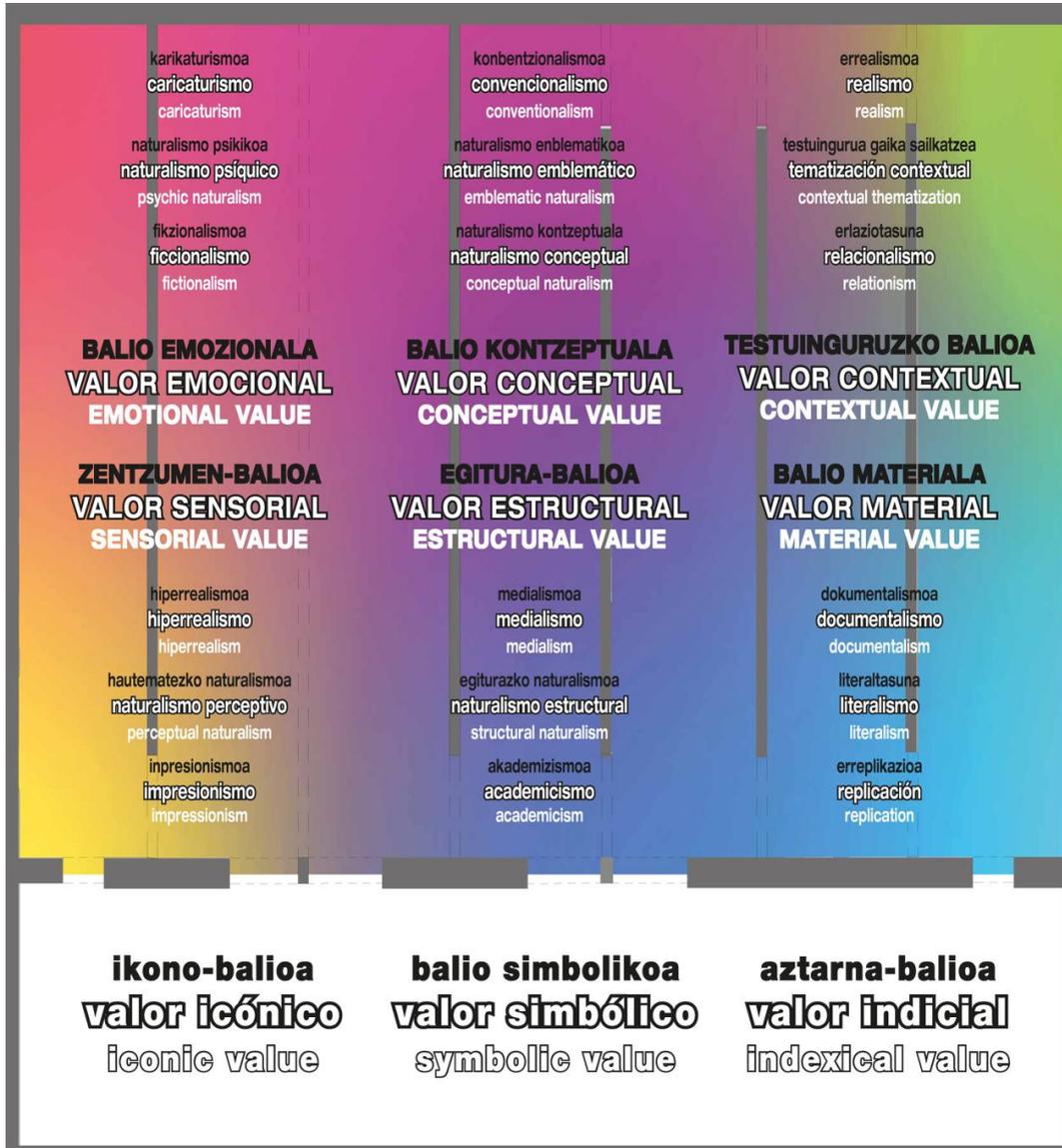


ARTIUM

Basque Museum Center of Contemporary Art

Vitoria-Gasteiz

www.artium.org



Exhibition

Public Treasure (Economies of Reality). Artium Collection

Inauguration: Friday, October 4, 2013, 8 PM

Curator: Juan Luis Moraza

Activities: talk by Juan Luis Moraza. Saturday, october5, 12.30 PM.

South Gallery of Artium, from october 4, 2013 until august 31, 2014.

Exhibition catalogue, with texts by Juan Luis Moraza

Exhibition produced by ARTIUM (Vitoria-Gasteiz)

Sponsor: Provincial Council of Alava, Basque Government; Vitoria-Gasteiz City Hall; Ministry of Education, Culture and Sports; El Correo, Euskaltel; and Naturgas Energia

Preceding and cutting across the history of money, art has been a culturally privileged place for representing value. From the value of the material to the value of the product to the symbolic and speculative value, what a certain culture has deemed valuable has found in art a metaphor and metonymy. With works from the Artium Collection, the Public Treasury exhibition attempts a reflection on the functions of the museum as a place for developing and gestating our common heritage. If the works represent value, the public collection represents social heritage. All of the riches, excesses and paradoxes that can be found in these public museums condense the complexities of contemporary culture. From the advent of bartering to monetary abstraction, the history of the coin is the history of representation, i.e. realism. It is the assumption of a system of correspondences, between a signifier and a signified, the acceptance of an statement declared by a body that has been granted cultural authority. Theologies, philosophies and ideologies have been great naturalist systems, i.e. great constructions of effects of reality, techniques for the cultural establishment of value correspondences.

A fragment of the text by Juan Luis Moraza for the leaflet of *Public Treasure*

Artium presents *Public Treasure (Economies of Reality)*, an exhibition of the Artium Collection curated by Juan Luis Moraza

- ✓ The exhibition is a reflection on the notion of public artistic heritage and on art as a way of creating value.
- ✓ It is the largest exhibition of the Artium Collection ever made, with around 350 works that reveal the place of the museum as an agent of the public artistic heritage.
- ✓ Overall, the exhibition constructs a "mosaic in which the works and their relationships represent a treatise on the notion of value and the construction of reality".

Artium, Basque Centre-Museum of Contemporary Art presents the exhibition *Public treasure (economies of reality)*, the largest exhibition of Artium's own collection ever made, with some 350 works. The exhibition is curated by the sculptor Juan Luis Moraza and is a reflection on the functions of museums as entities that prepare and create a common artistic heritage. Taking the long tradition of the polyptych as a model, the exhibition offers a chromatic mosaic in which the works (all of them publicly owned) and the relationships that the spectator perceives between them, speak of value (material value, symbolic value and value of change) and of art as a constructor of reality. *Public treasure (Economies of Reality)* is a production by Artium with the sponsorship of the Provincial Council of Alava; Basque Government; Vitoria-Gasteiz City Hall; Ministry of Education, Culture and Sports; El Correo, Euskaltel; and Naturgas Energia.

Based on a painstaking study of the Artium Collection (more than 3000 works, more than 1000 artists, a wide variety of formats and techniques, from the 20th and 21st centuries) Juan Luis Moraza proposes an exhibition based on three basic premises: select the largest possible number of works and artists with the condition that all the works are of public ownership (the Artium Collection is, to a large extent, the property of the Provincial Council of Alava) and that each work can provide content for a reflection on the creation of value within the world of art and on the construction of a specific reality.

For Moraza, no work is superfluous as behind each work there is a vital content that belongs to the moment in the career of an artist and the fact that these works form part of a collection causes such content to become part of the public artistic heritage. For that reason, the curator has selected a large number of works of art, more than 350, that overall make up a "chromatic mosaic in which the works and their relationships develop a treatise on the links between the notion of value and the construction of reality". *Public treasure* is, with regard to the number of works and artists it features, the largest exhibition of the Artium Collection ever made, even larger than the *Pull the thread* project, the multiple exhibition which, between 2012 and 2013 occupied all the galleries of the Centre-Museum.

Faced with the impossible task of showing the entire collection, the exhibition sets out to reveal the abundance and wealth of the works stored in Museum. To do this, Juan Luis Moraza models this exhibition on the long tradition of treasures – from the polyptych altarpiece to the modern cabinet, including 19th-century cabinets, the cabinets of wonders, to evoke "the curiosity and sylvan wealth of a public treasure". Secondly, he does away with the custom of isolating each work of art in order to allow these to be contemplated individually, to increase the relationships between works and offer in this way the image of a constellation, of an ordered but open system, made up of links between them". The exhibition sets out to convey the systemic condition of art, which breaks down the stylistic differences in the recognition that each style contains the same factors: perception, emotion, information, organisation, materiality, context.

Public treasure

Public Treasure (Economies of Reality) adopts the semiology, the three basic kinds of symbolic correspondence, to organise the exhibition as a continuous but differentiated spectrum in the three fields in accordance with the type of value most intensely present in the works: iconic, symbolic and indicial. Each artistic production is characterised for "accentuating the value of certain factors or aspects. And each of these accentuations of value manufactures a reality". The emphasis on the links between the works does not prevent this differentiation from confirming the evidence of a "chromatic" graduation in a spectrum that converts each work into a transition within the continuum.

The first field refers to the "indicial value" both of the material nature "the value of the truth of the materials and their technical preparation" - as indicated by the curator - and contextual nature – "the value attributed to the external elements of the context in which the work occurs, inserted and appropriated by it".

The second field refers to the "iconic value", which refers to the evidence of what is felt, of what is perceived", as a sensorial value – "the value of truth attributed to the perceptive immediacy"-, and as motional value - "attributed to the truth of the psychic experience".



And the third field is linked to the “symbolic value” which refers to the evidence of what is known, of what is thought”, as structural value – “the value of the structural evidence and the capacity of organisation” -, and as a conceptual value - “the value of truth associated with symbolic constructions and cultural meanings”. These six fields organise a system of usufructs in which each work exists within the context of the others.

Now at ARTIUM

- ✓ Enrique Chagoya. *Palimpsesto canibal (Cannibal Palimpsest)*
Opening, october 4. Until 2014 january 12
- ✓ Praxis. Tania Candiani. *Serendipia (Serendipity)*
Until 2013 december
- ✓ *Pritzker Prizes*. Bibliographic exhibition
Opening, october 4. Until 2014 april 1
- ✓ Grey Flag. Priscila de Carvalho (*A House Is Not a Home*);
Sandra Vásquez de la Horra (*The Visitor of My Dreams*)
- ✓ *Tesoro Público (Public Treasure)*. Artium Collection
Opening, october 4. Until 2014 august 31
- ✓ Community Radio. Educational Exhibition (Artium Collection)
Opening, october 4. Until 2014 august 31
- ✓ Mutatis Mutandis. Pia Camil (*Cuadrado negro*); Juan Zamora
(*The Vulture Shadow*); SpY (*Pirámide*)

Center-museum opening hours:

Tuesday to Friday: from 11:00 a.m. to 2:00 p.m. and from 5:00 p.m. to 8:00 p.m.

Saturdays, Sundays and public holidays: from 11:00 a.m. to 9:00 p.m. (uninterrupted)

Non-holiday Mondays, closed

General admission: €6

You decide admission*

Every Wednesday year-round

- The weekend following an exhibition's opening
- Students, unemployed persons, seniors and those under 14 years of age

*You decide admission: you decide whether to pay and how much. The contributions made will be used for developing programs and maintaining the center-museum.

Annual pass: €10

Provides entrance to the exhibitions for an entire year from the date of purchase

Library and Documentation Center opening hours

From Monday to Friday: from 11:00 a.m. to 2:00 p.m. and from 4:00 p.m. to 7:30 p.m.

Saturdays from 10:00 a.m. to 2:00 p.m.

Closed on Sundays

Free admission