

Café con leche, piña, huevo con jitomate, cebolla y cilantro

DAVID BESTUÉ, SUSANA SOLANO AND JULIA SPÍNOLA

(curated by Jorge Satorre)

16 Dec 2022 - 28 Feb 2023

CarrerasMugica

CarrerasMugica is pleased to present, from 16 December, 2022 to 28 February 2023, *Café con leche, piña, huevo con jitomate, cebolla y cilantro* [White coffee, pineapple, eggs with tomato, onion and cilantro], an exhibition of works by the artists David Bestué, Susana Solano and Julia Spínola, curated by Jorge Satorre.

Given my lack of experience, the best way I found to resolve the invitation to conceive this exhibition was to think about selecting the artists and the staging as if it were someone else making the decisions. It would be expected that a work of mine as an artist was included, which finally didn't happen, but since I get to choose the reason, I will say that it's because I forgot. The work in question doesn't exist but there is something real about the exercise; I know where it would emerge from and I would probably be working on it right now if my time wasn't taken up with this exhibition, which, I repeat, is not about that work which I won't be showing, nor is it a replacement for it nor the result of it.

The point of departure, if I do manage to make that work someday, will be the conversations I often have with my mum over the phone about what we eat: she tells me and I tell her if we cook something tasty or if it didn't turn out as well as we had hoped, or if it was a bit too heavy; what we are planning to cook at the weekend, or if we have come across a recipe that looks promising. We discuss whether the avocados we eat are from Michoacán or Málaga, where they also grow really good mangoes, though not as good as the "Manila" ones that we have in Mexico, and that La Axarquía is running out of water because they have replaced rainfed crops with tropical ones.

These conversations are anything but trivial because, deep down, I truly believe that we are talking about how my mum's and my organs react to what we decide to feed them and, by sharing what we eat, our insides synchronize for a moment. I think that the range of distances implied in any decision (in this case the possible production of a work of art) is a way of getting closer and becoming so near that you pierce the skin and reach all that we cannot see nor control within ourselves, though at once it also means taking a greater distance from many other aspects.

Jorge Satorre

David Bestué (Barcelona, 1980). Lives and works in Barcelona. He studied at the School of Fine Arts at the University of Barcelona. Bestué is an artist, writer and curator. Some of his latest exhibitions as an artist include Aflorar, Museo Jorge Oteiza, Alzuza (2022); Pastoral, La Panera, Lleida (2021); De perder un nombre, Diputación de Huesca, Huesca (2020); Tramas, CentroCentro, Madrid (2019); and ROSI AMOR, Museo Nacional Centro de Arte Reina Sofía, Madrid (2017). He has curated El sentit de l'escultura, Fundació Joan Miró, Barcelona (2021); and La plaça, Hospitalet de Llobregat (2019). Bestué has authored books about the architects Enric Miralles and Viaplana i Piñón, about El Escorial and the recent history of architecture and engineering in Spain.

Susana Solano (Barcelona, 1946). Lives and works in Barcelona. She studied at the School of Fine Arts in Barcelona, where she was also a lecturer. Solano has taken part in international events like documenta Kassel 8 and 9 (1987 and 1992); 19th Sao Paulo Biennial (1987); Skulptur Projekte, Münster (1987); Venice Biennale (1988 and 1993); and Carnegie International, Pittsburgh (1988). Among her most notable recent exhibitions are El mundo de las cosas, CNIO Arte (2022); Fragmentos y vínculos, Monasterio de Santa María de Bujedo, Burgos (2022); Galerie Bernard Bouche, Paris (2020); Acta, IVAM Institut Valencià d'Art Modern, Valencia (2019); Acta (dos), Museo Patio Herreriano, Valladolid (2019). Solano's work is part of many collections such as Stedelijk Museum, Amsterdam; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museet for Samtidskunst. The National Museum of Contemporary Art, Oslo; MoMA Museum of Modern Art, New York; Moderner Kunst Stiftung Ludwig Museum, Vienna; MACBA Museu d'Art Contemporani de Barcelona, Barcelona; Fundación Helga de Alvear, Cáceres; Museo Guggenheim Bilbao; Carnegie Museum of Art, Pittsburgh, among others.

Julia Spínola (Madrid, 1979). Lives and works in Barcelona. She graduated with a BA in Fine Arts from Universidad Complutense, Madrid, and also trained at Faculdade de Belas Artes, Lisbon. Spínola has been distinguished with a number of grants and awards, like DAAD residency (Berlin), the Fundación Botín Visual Arts Grants (2013) the Radio Nacional de España "El Ojo Crítico" Visual Arts Award (2013), the Generaciones Prize (2013), (Madrid), and the 2017 Comunidad de Madrid ARCO Award. Worth mentioning among her latest shows are Dialecto CA2M, CA2M, Madrid (2021); vis., Fundació Miró, Barcelona (2020); Rojamente, Espacio ARTIATX Bilbao (2020); Footnote to a Footnote, Real Academia de España, Rome (2020). Spínola's work is part of many collections, including Museo Nacional Centro de Arte Reina Sofía (MNCARS); Fundación Marcelino Botín; Colección de Arte Comunidad de Madrid/CA2; Museo La Panera, Lleida; and Fundación Montemadrid/La Casa Encendida, Madrid.

Jorge Satorre (Mexico City, 1979). Lives and works between Mexico City and Bilbao. He has a degree in Design of Graphic Communication, Universidad Autónoma Metropolitana-Azc, Mexico City. Satorre has taken part in art residency programmes like HANGAR, Barcelona; ARP, Irish Museum of Modern Art; Le Pavillon, Palais de Tokyo, Paris; and Gasworks, London. He has presented work in solo exhibitions in museums and galleries, including CRAC, Alsace, France; REDCAT, Los Angeles; Museo Tamayo, Mexico City; CarrerasMugica, Bilbao; Galería Labor, Mexico City; Statements, Art Basel; Artspace, Auckland, New Zealand; Le Grand Café, St-Nazaire, France; and FormContent, London, among others. His works can be found in public and private collections such as Museo Nacional Centro de Arte Reina Sofía and CA2M (Madrid), De Bruijn-Heijn collection (Amsterdam), MUAC, Colección Jumex and Museo Tamayo (Mexico), and Frac des Pays de la Loire and CNAP Centre national des arts plastiques (France). As a curator he has worked with Erick Beltrán in Modelling Standard, Galería Joan Prats, Barcelona; and more recently in Redonda redonda, an exhibition of the artist Alberto Peral at Tecla Sala, Barcelona.



Rojamente #3, Julia Spínola, 2022 (detail).
Group of 6 silkscreen prints.

No lo sé nº1, Susana Solano, 1987.
Iron and lead.
121 x 200 x 200 cm.

V, Julia Spínola, 2019.
Paper.
11 x 85 x 35 cm.





Meditaciones n° 10 (detail), Susana Solano, 1993. Iron, aluminum and wood. 43 x 588 x 393 cm.

Rojamente #3, Julia Spínola, 2022 (detail). Group of 6 silkscreen prints.





X.15, David Bestué, 2022. Jasmine, calendula, mimosa, cellulose and plaster. 97,5 x 30 x 20 cm.

X.16, David Bestué, 2022. Bougainvillea, cellulose and plaster. 60 x 28 x 19 cm.



X.14, David Bestué, 2022. Poppy, rose, cellulose and plaster.
2 elements. 51 x 23 x 15 cm., 91 x 26 x 23 cm.



X.12, David Bestué, 2022. Glycine, rose, cellulose, plaster and polyester resin.
106 x 44 x 44 cm.





X.16, David Bestué, 2022.
Bougainvillea, cellulose and plaster. 60 x 28 x 19 cm.

(left to right) David Bestué:
X.13, 2022. Poppy, cellulose and plaster. 90 x 19 x 17 cm.
X.10, 2022. Glycine, cellulose, plaster and cardboard. 95 x 15 x 15 cm.
Manzana B, 2022. Apple, coconut fat, glicemul and plaster. 24 x 21 x 18 cm.
X.12, 2022. Glycine, rose, cellulose, plaster and polyester resin. 106 x 44 x 44 cm.



(left to right) David Bestué:
X.17, 2022. Glycine, jasmine, cellulose and plaster. 72 x 23 x 13 cm.
X.11, 2022. Glycine, cellulose, plaster and cardboard. 76 x 20 x 21 cm.





(left to right) David Bestué:
X.7, 2022. Glycine, cellulose and plaster. 48 x 14 x 12 cm.
Manzana A, 2022. Apple, coconut fat, glicemul and plaster. 26,5 x 22 x 19 cm.



Rojamente #3, Julia Spínola, 2022 (detail). Group of 6 silk screen prints.



Escenografía del sexe, Susana Solano, 1986. Iron. 204 x 298 x 297 cm.





Beso, David Bestué, 2018. Metal. 13,5 x 3 x 2 cm.



Rojamente #3, Julia Spínola, 2022 (detail). Group of 6 silkscreen prints.





(top)
Rojamente #3, Julia Spínola, 2022. Group of 6 silkscreen prints.

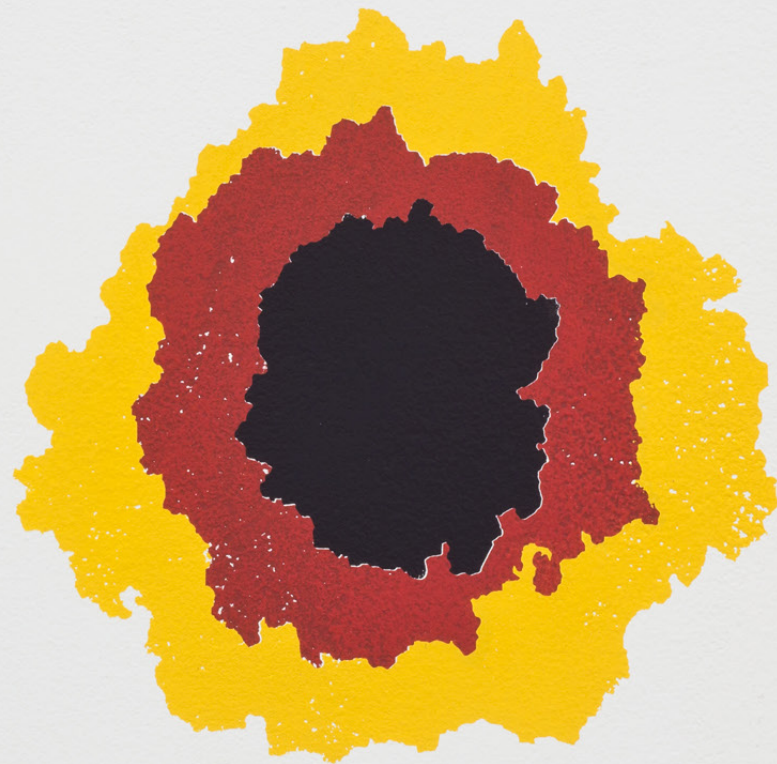
(left)
NO, Susana Solano, 1988. Iron. 240 x 210 x 192 cm.



No lo sé nº1, Susana Solano, 1987. Iron and lead. 121 x 200 x 200 cm.



No lo sé nº1 (detail), Susana Solano, 1987. Iron and lead. 121 x 200 x 200 cm.



Rojamente #3, Julia Spínola, 2022 (detail). Group of 6 silkscreen prints.



Meditaciones nº 10, Susana Solano, 1993. Iron, aluminum and wood. 43 x 588 x 393 cm.



Meditaciones n° 10, Susana Solano, 1993. Iron, aluminum and wood. 43 x 588 x 393 cm.





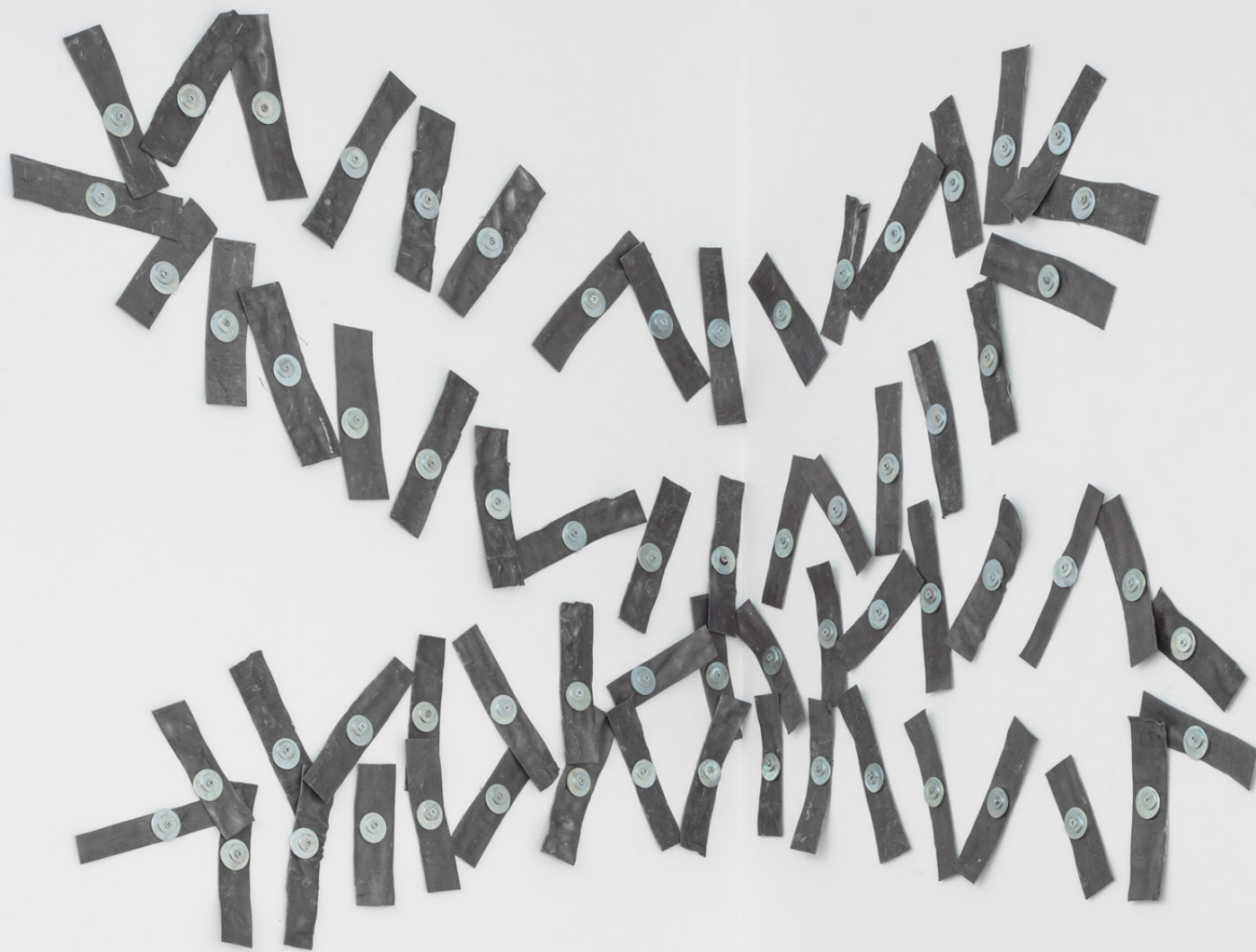
V, Julia Spínola, 2019. Paper. 11 x 85 x 35 cm.



Piedra de Santiago de Chuco y gusano del Hospital de la Charité de París (Vallejo).
David Bestué, 2018.
Stone and dust with resin. 7 x 8,5 x 7 cm.



Reflejo, Susana Solano, 2010-2011.
Iron and lead.
84 x 100 x 50 cm.



Reflejo, Susana Solano, 2010-2011. Iron and lead. 84 x 100 x 50 cm.

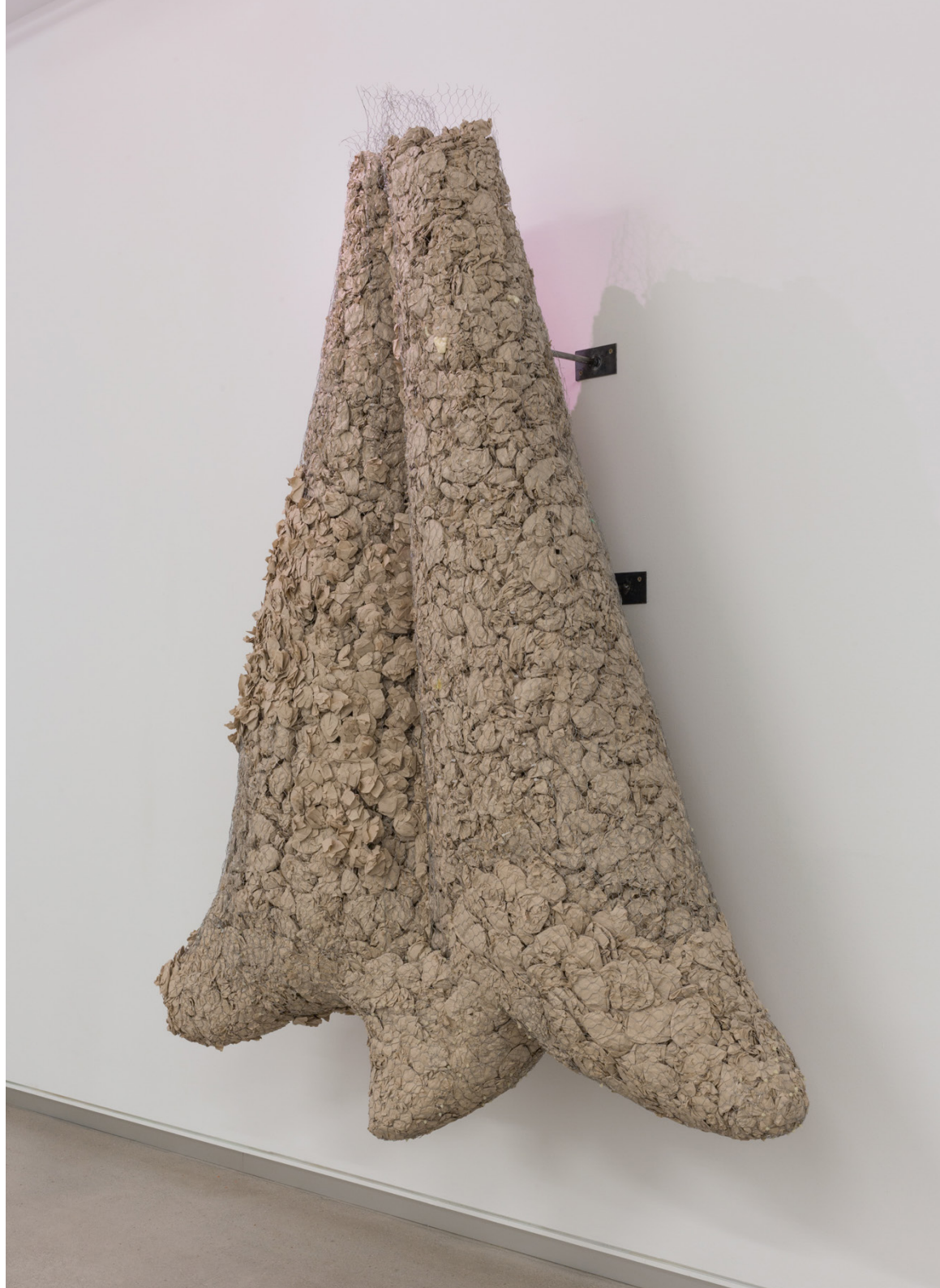


Flecha 1, Julia Spínola, 2022. Paper, mesh and cable ties. 215 x 160 x 140 cm.

Flecha 2, Julia Spínola, 2022. Paper, mesh, cable ties and bubble wrap. 160 x 150 x 140 cm.



Flecha 1, Julia Spínola, 2022.
Paper, mesh and cable ties.
215 x 160 x 140 cm.



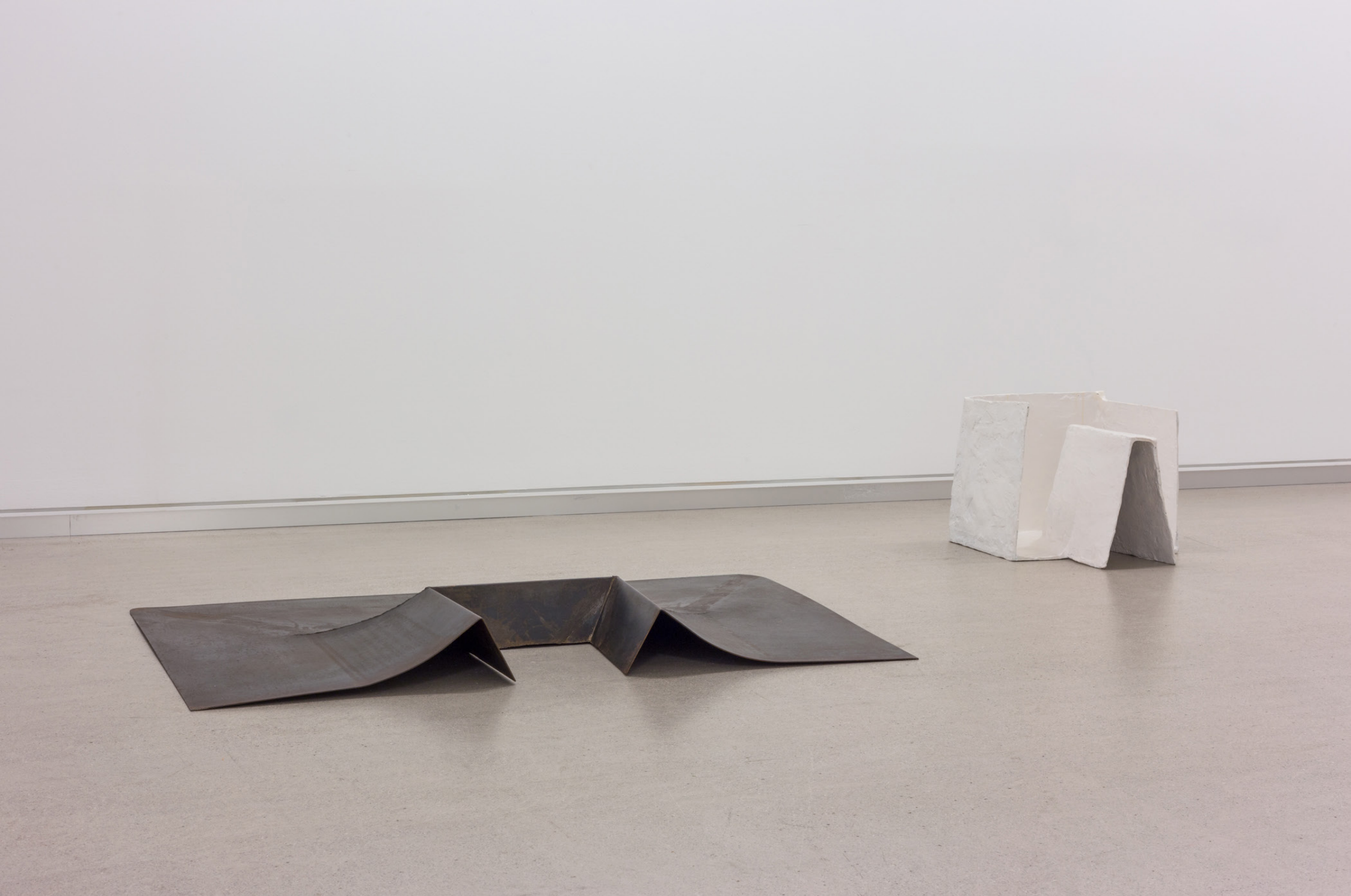


(top) David Bestué:
Filtro (hierba), 2022. Grass, sugar and spotlight
Filtro (remolacha), 2022. Beet, sugar and spotlight
Filtro (buganvilla), 2022. Bouganvillea, sugar and spotlight

(right)
Flecha 2, Julia Spínola, 2022.
Paper, mesh, cable ties and bubble wrap. 160 x 150 x 140 cm.







Mediterrani, Susana Solano, 1983. Iron. 12 x 100 x 140 cm.

Contemporani, Susana Solano, 1982. Painted bronze. 39 x 55,5 x 46 cm.





Historia del metal en barra, David Bestué, 2015. Grills, handrails and other metallic elements joined together. Variable dimensions.



Historia del metal en barra, David Bestué, 2015 (detail). Grills, handrails and other metallic elements joined together. Variable dimensions.



Historia del metal en barra, David Bestué, 2015 (detail). Grills, handrails and other metallic elements joined together. Variable dimensions.



Historia del metal en barra, David Bestué, 2015 (detail). Grills, handrails and other metallic elements joined together. Variable dimensions.



Forn a 300º, Susana Solano, 2022. Bronze (10) and stainless steel. 100 x 110 x 50 cm.



A stainless steel table with a flat top and four thin, vertical legs. On the table, several dark, textured objects are arranged, including what appears to be a small bowl, a cylindrical object, and a larger, more complex piece.

A wooden table with a long, thin top and two thick, vertical legs. On the right side of the table, a complex mechanical object is placed. A small yellow cup is on the floor near the left leg of the table.



Motor de sangre sobre banco de arena y vasos de hueso y marmol, David Bestué, 2017. Resin, blood powder, sand, marble powder and bone powder. 50 x 98 x 20 cm.



Motor de sangre sobre banco de arena y vasos de hueso y marmol, David Bestué, 2017. Resin, blood powder, sand, marble powder and bone powder. 50 x 98 x 20 cm.

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