

JUAN PÉREZ AGIRREGOIKOA

``Sábado, domingo, sábado''

16-09-2016 . -03-12-2016



CarrerasMugica is pleased to present, on 17 September, *Sábado, domingo, sábado* [Saturday, Sunday, Saturday], Juan Pérez Agirregoikoa's fifth exhibition at the gallery, including *Dead Letter* work featured at the 2014 Sao Paulo Biennial plus two of his latest series of works *Ciudades ideales* and *Tatuajes*.

Dead Letter is an expression used to refer to a law or rule that is no longer enforced, or something that has outlived its relevance. In 1964 Pier Paolo Pasolini directed a film version of the Gospel according to St Matthew often considered the most truthful depiction of the life of Jesus Christ. Surprised by the fact that Pasolini did not include any of the passages dedicated to questions of economy in the gospel of St Matthew (a tax collector and perhaps one of the first theorists of capitalism), fifty years later Juan Pérez Agirregoikoa decided to make a short film with the missing parts, such as the parable of the talents in which the servants who invest well are rewarded and the servant who makes no return is punished. The short picks up on the formal and aesthetic elements of Pasolini's film, and was shot on the outskirts of Sao Paulo, bringing to life the passages ignored by the Italian director.

Ciudades ideales [Ideal Cities] is a series of large-format drawings on canvas in which the artist reproduces the relationship between power and the names of the places we live in, creating plans of how they used to be and how they might be in the future: Valencia, Madrid or a view of Bilbao during the Second Republic, during Franco's dictatorship and at the present moment.

Tatuajes [Tattoos] examines the tattoo in the West from its current aesthetic conception, where bodies are proud supports for painting narratives of personal stories.

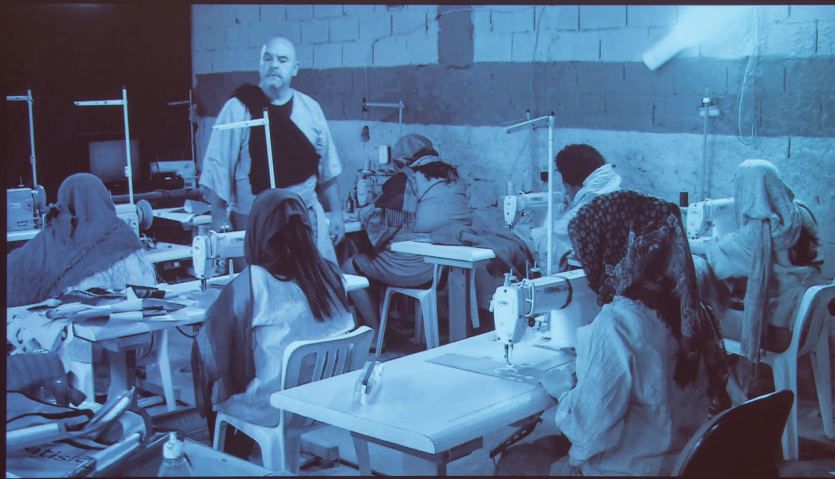
Juan Pérez Agirregoikoa (Donostia-San Sebastian, 1963) lives and works in Paris. He studied Fine Arts at UPV and at Ecole Nationale Supérieure de Beaux-Arts in Paris and Philosophy at Université Paris VIII. His work has been exhibited in museums and art centres such as Malmö Konstmuseum (2015), *Punk: sus rastros en el arte contemporáneo*, MACBA, Barcelona (2015), *La ville après les applaudissements*, at Pavillon Vendôme - Centre d'art Contemporain, Clichy (2014); *Forever Young* at Kunsthalle Nürnberg (2013), Museo Nacional Centro de Arte Reina Sofía (2012), Museum of Modern Art MUHKA, Antwerp (2008), Norrlands Operan, Umeå, Sweden (2007) and *Chacun à son* at Museo Guggenheim Bilbao (2007). His work has also been seen in many international group shows including the Jakarta Biennial (2015), *How to (...) things that don't exist*, 31st São Paulo Biennial (2014) and the Lyon Biennial (2007). He has received many awards and scholarships such as the Gure Arte Prize (2006), the Caixa Prize for Painting (1997), a scholarship for creation from MUSAC, Museo de Arte Contemporáneo de Castilla y León (2004), a residency at Fundación La Vaca Independiente, Mexico (1999) and a scholarship for creation from Fundación Banesto (1993). His work is in many museums and collections, among others, MUSAC (León), CGAC (Santiago de Compostela), Museo de San Telmo (San Sebastian), Madeira Corporate Services (Madeira), Guggenheim Bilbao, Legion Düsseldorf, MAM São Paulo, Iberdrola (Bilbao), MNCARS (Madrid), La Panera (Lleida) and Marugame Hirai Museum (Marugame, Japan).



Death letter. Installation, mixed media- paint over fabric and video.



Death letter, 2014. 30', b&n



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Death letter. Installation, mixed media- paint over fabric and video.



Installation views



Ciudades ideales, 2016. Pencil over fabric, 154x210.
Tatuajes. Pencil over fabric 100x75.



Serie tatuajes. Mixed media over fabric. 100x75.



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Serie tatuajes. Mixed media over fabric. 100x75.



Installation view



Ciudades ideales, 2016. Pencil over fabric, 215x213.

