

Exhibition July 29, 2020 – January 11, 2021

Sabatini Building. Various venues

CONCHA JEREZ

Our Memory Is Being Stolen

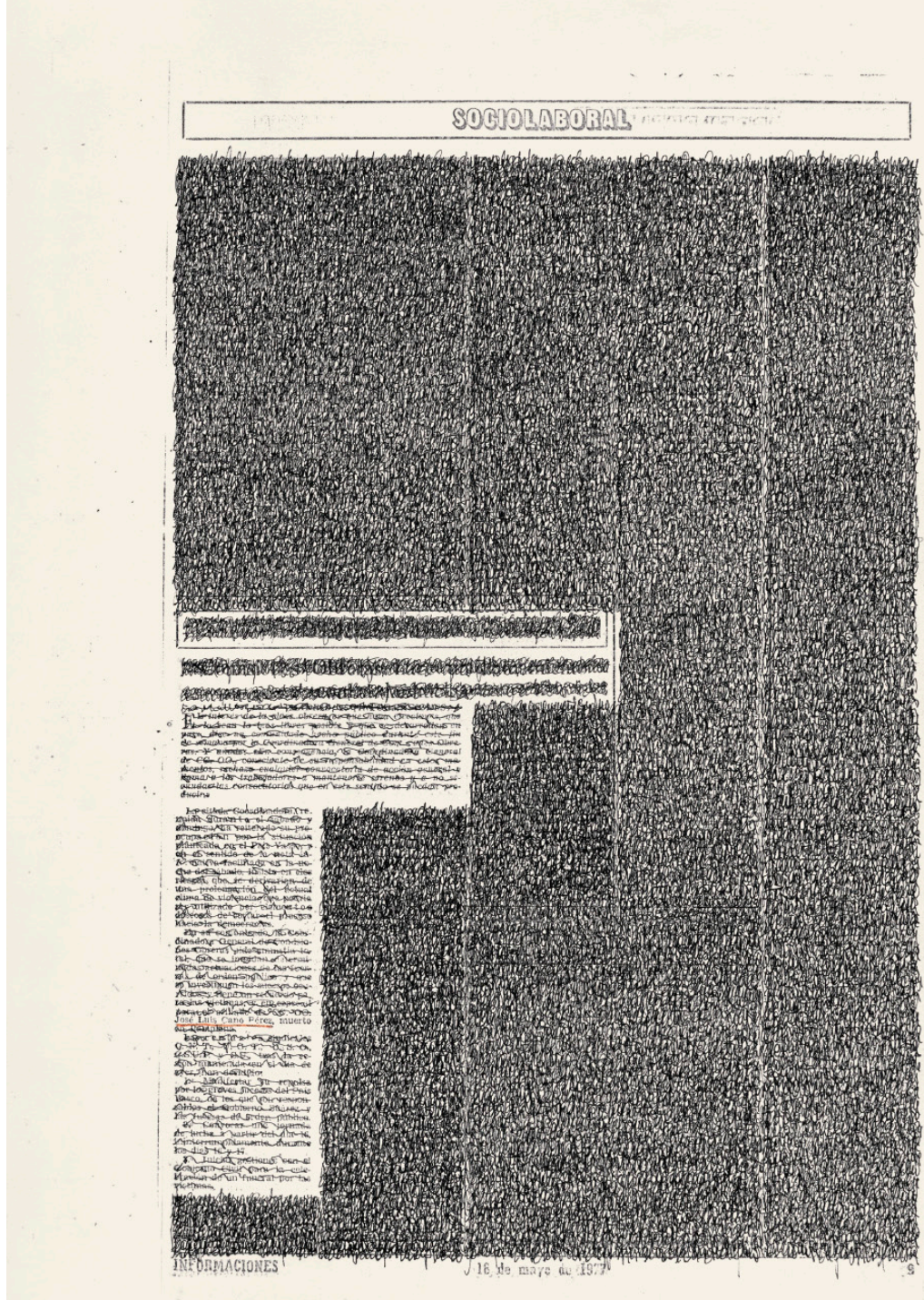


Interior portrait of Rosario, 1996. Grille, two blacklight spotlights and photo printed on acetate.

Concha Jerez Archive

Concha Jerez (Las Palmas de Gran Canaria, 1941) studied music and political sciences before turning fully to conceptual art in 1970. In those first years, she used news items in the press as the basis for drawings and collages that focused especially on the repression of freedom and political and artistic censorship. These themes have continued to interest her up to the present day.

In 1976, she created her first great installation, *La autocensura* (Self-censorship), still on paper, where she reconverted censored writing into illegible graphic signs. Since then, her artistic practice has developed primarily through multimedia or, to use the term employed by the artist, InterMedia installations, where she incorporates a wide range of materials and technological and expressive resources, including video, audio, photography, online work, and performance. In them, she generally includes two key elements from her early phase – press articles as a starting point for critical works, and self-censored writing as illegible calligraphy – in order to address current issues, especially those concerning feminism and immigration and their neglect in the media and official policy. She has produced numerous works of sound art since the late 1980s, above all for radio, and her individual career has run parallel to a prolonged collaboration with the musician José Iges.



Following a piece of news, 1977. Photocopies of newspapers modified with self-censored writings (detail).

Museo Nacional Centro de Arte Reina Sofía

This show presents works by Concha Jerez from the 1970s to the present day, retrieving and revising her oeuvre from a perspective in which personal memory and collective Memory intersect. This question has occupied the artist for much of her career. The exhibition is distributed around different venues in the Sabatini Building, with new production on the four staircases and the rest in the Sala de Protocolo on the first floor, the Sala de Bóvedas in the basement, and the rooms on the third floor of the Museum. The last two venues feature a partial retrospective with some of her first works on paper, seldom exhibited since the 1970s, together with installations created from the 1980s onwards.

The Civil War and its subsequent reprisals, the censorship of the period of the transition to democracy, the vindication of the forgotten and anonymous (women, migrants...), and the relationship between memory and its repression are some of the themes addressed in the four pieces dedicated to Forgotten memory, Self-censored memory, Written and oralized memory and Silenced memory, which occupy the four staircases of the former hospital converted into a Museum, establishing a dialogue with its space and its history.

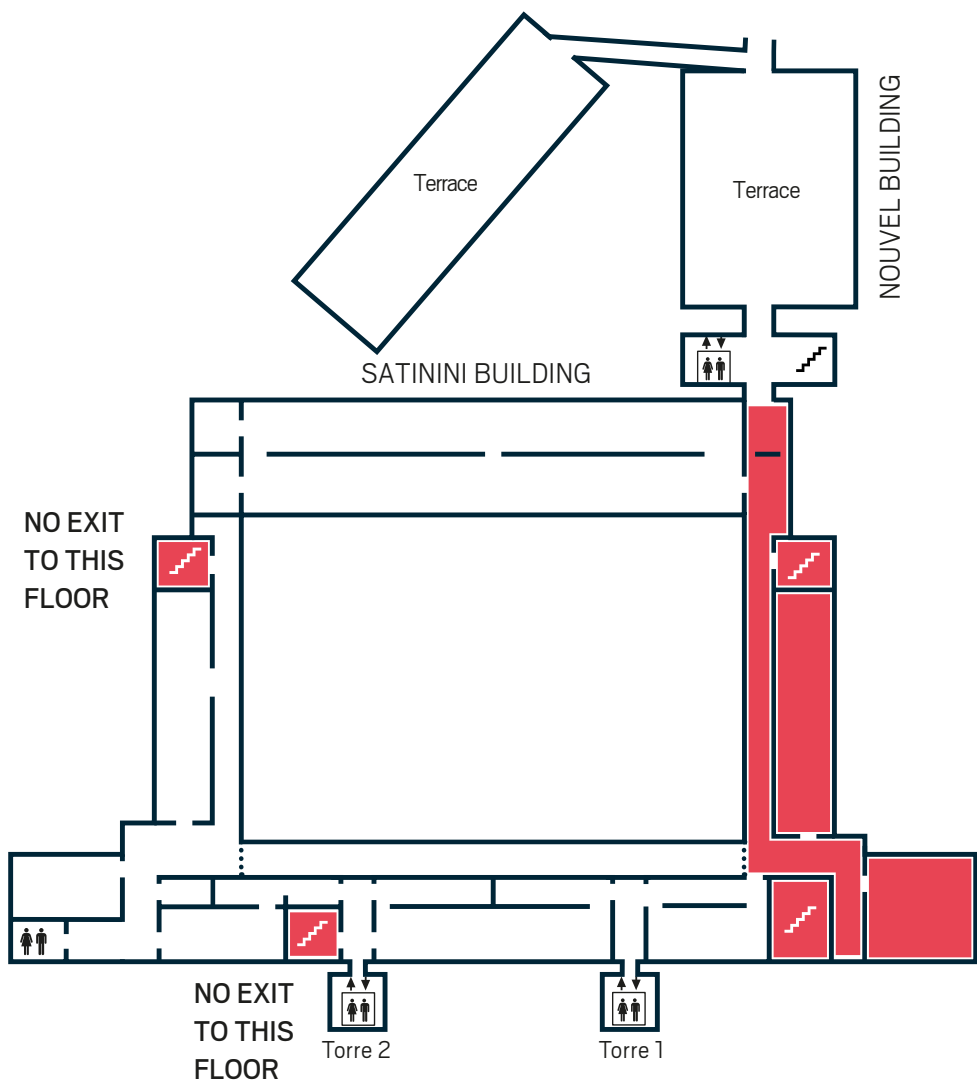
On display in the Sala de Protocolo there is a selection from the artist's archive that spans her career, with various intervened objects, multiples, experimental sketches, projects, and artist's books. For this exhibition, the Museo Reina Sofía has also produced a database of the artist's work that can be accessed online.

Concha Jerez

Our Memory Is Being Stolen

SEVERAL SPACES:

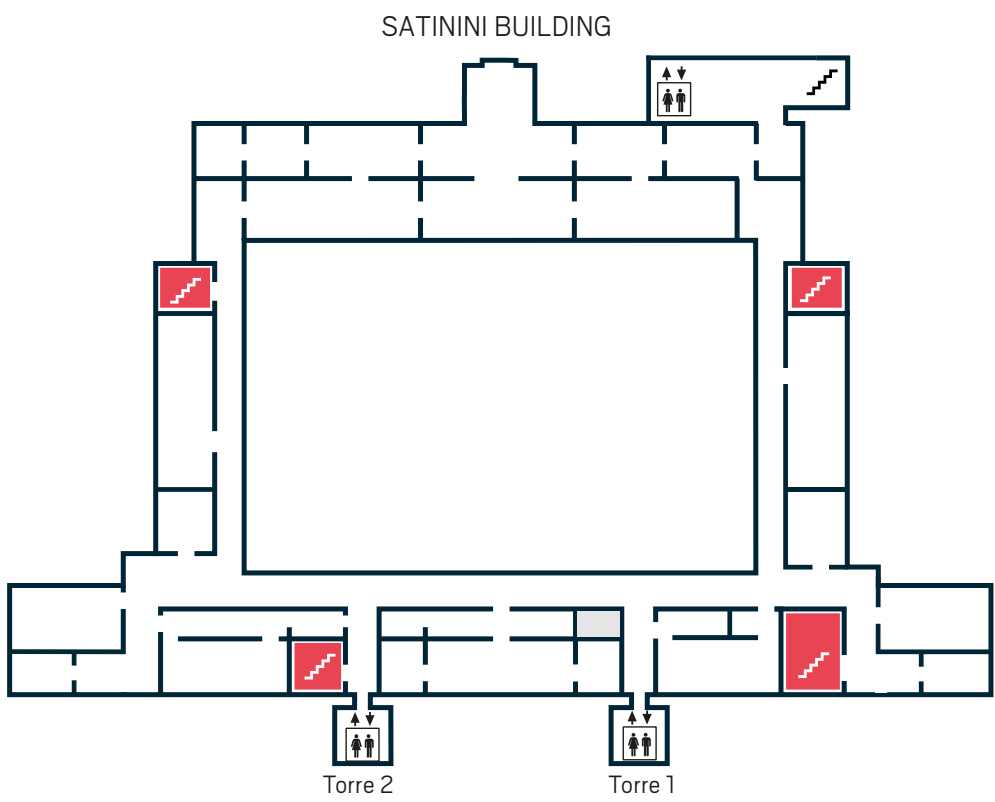
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3RD FLOOR, ROOMS 306-307 AND HALLWAY

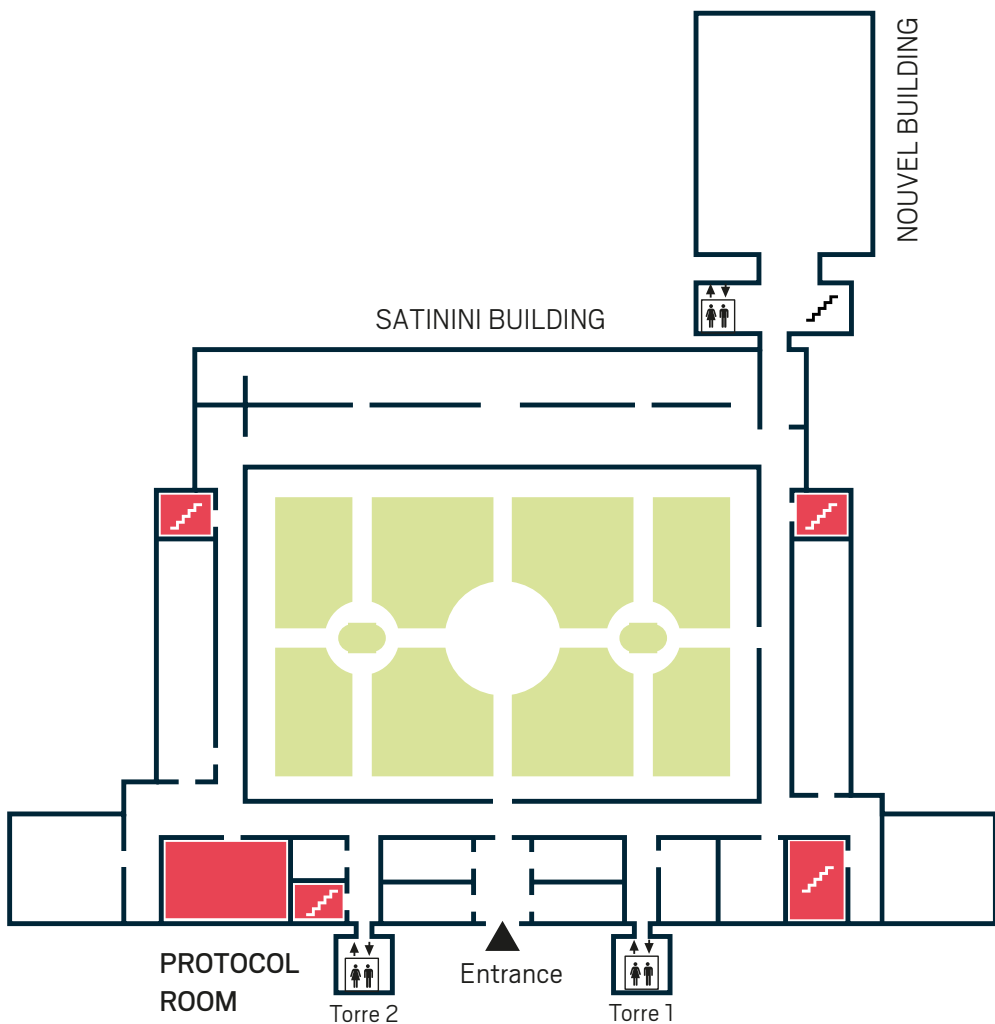
STAIRWAY FROM 1RST FLOOR TO 3RD

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STAIRWAY FROM 1RST FLOOR TO 3RD

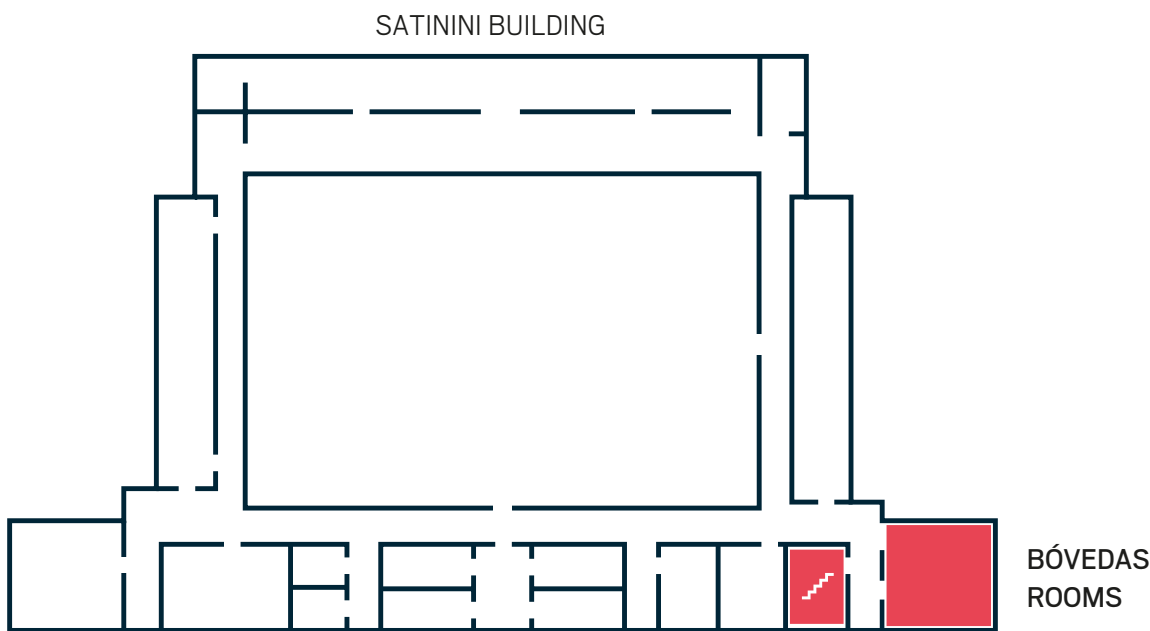
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PROTOCOL ROOM

STAIRWAY FROM 1RST FLOOR TO 3RD

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BÓVEDAS ROOM