

CIRIA

THE EXECUTION OF THE SOUL



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Stefan Stux Gallery, New York

THE EXECUTION OF THE SOUL: RECENT PAINTINGS BY JOSE MANUEL CIRIA

ROBERT C. MORGAN

The term “painting about painting” was frequently used among formalist painters and critics in lower Manhattan during the 1960s. In those days the veritable act of painting was enough to make the case. To be engaged as a painter spoke for itself. Painting was an abstract conduit that carried its own meaning. It had its own cause and effect relationship and needed no further external reason to justify its existence. To cover the surface of a panel or stretched canvas unburdened by imagery was viewed as a complex mental and physical act, the assumption being that there was always more happening than what met the eye. But things have changed in recent decades as new time-based media have evolved to the foreground of attention. Today painting has become more than a process, and to some extent has been obscured through overdetermined rhetoric. On the other hand, some painters are viewing their work less in “conceptual” terms and are more inclined to invent forms that challenge the meaning of what is visible. These artists are moving beyond painting as a mute signifier isolated within categories of abstraction and representation. One of the leading younger painters in this regard is José Manuel Ciria.

Committed to retaining the act of painting liberated from categories, Ciria appears to bypass the obvious in order to confront something more personal. His desire to discover new forms of internal equivalence supersedes historical motives and aesthetic effects. While his paintings appear predetermined at the outset, they move toward a gestural abandon. Intentions of this sort are to some degree imitations. They contain a causal complicity that either limits or expands their function as painting. By breaking through the surface, Ciria’s paintings transform assumptions of meaning into acts of defiance. The layering of paint disguises the past —what Ciria understands as Mnemosyne or “images going back in time.” There are moments when the Mnemosyne rides a torrential sea as images shuttle about the surface at the perennial risk of going overboard. For this reason the painter attends to the shifting weight of what he envisions within the act of painting.

Spaniards tend to be less offended by the disengagement of meaning in such art given their distaste for Puritanical effects. As Ciria knows, the best and most heroic paintings will transcend the encrustation of time. Here memory remains buoyant within a sea of tactile images as Mnemosyne speaks of a rising presence emanating through history. Encapsulated by time, one may sense the heart and soul of a culture in early paintings, such as *El espíritu de la Memoria* (1994), *El último instante de la Tradición* (1998), and *Noche en Torrejón el Rubio I* (1999), through a haze of disappearance, yet utterly without remorse. These paintings are so persistently endowed to Spanish culture that they cannot restrain their need to move ahead in search of timelessness. Painting on this level admits a reverberating internal force, somewhere between artist and culture, where it eventually becomes an heroic representation of time. Such paintings go beyond the scope of expressionism by imagining what timeless time might actually become. Ciria confronts an age of virtual deceit where the deluge of electronic images dissolves any prospect for the sensory apparatus to perceive the possibility of truth. While the poetic darkness of Federico García Lorca and the painterly visions of Motherwell and Tàpies may still hover in an exfoliated landscape, there are unsuspecting moments of brilliance, like indeterminate fireworks bursting in the firmament overhead. These fireworks give access to the romantic soul of Spain, a tribute the artist refuses to relinquish. This may further suggest that the promotion of a transculture throughout the networks and blogs of globalization cannot so easily dismiss the premises of a culture that the painter Ciria makes clear in each wash, stroke, and smudge. This gives his work a vibrant elasticity and the murmur of truth. In this sense, the tactile dimension of his paintings proffers the antidote to the overwhelming arrogance of transculture.

José Manuel Ciria’s early career as an abstract painter has achieved a certain prominence. His antecedents in late Modern and contemporary Spanish painting, including Saura, Tàpies, and Sicilia, are well-known. While Ciria understands that the medium of painting harbors its own



Stefan Stux, José M. Ciria and Robert C. Morgan. November 2010, New York.

meaning even before the artist's brush reaches the surface, there is always something else to be done to push the painting further. A sudden stroke, a vibrant color; another stroke, a fractal shape that splatters against itself, another hint of Eros. Titanium becomes the hedonistic vehicle of color. The building and infusion of these formal chromatic elements ascend into a stratosphere of meaning as time is evoked again. Here is a thought by the writer Guillermo Solana: "Time does not merely nibble at the outlines of the shapes; it wears, erodes, corrodes, devours the extension of the smudge from the inside. Time opens its way along the cracks, and the painting, in a strange contrast with its freshness, acquires the appearance of a *ruin*". Yet, even in the process of making this constructive/deconstructive sequence of painterly actions and events, Ciria looks toward the final destruction of the surface for a kind of miraculous rehabilitation. More than a trace, these actions push beyond the boundaries of intention, outside any preconception or intention into another unknown territory to secure its visual tactility.

In referring to a group of abstract works from 2009 shown in Paris at Galerie Couteron —based on a motif begun in 2005, titled *Serie Compartimentaciones*— the artist begins each painting with a grid assembled with various units of color. Once the pattern is in place, Ciria moves against the precision and proceeds to dissemble it. His painterly attack implies a kind of demolition of something previously built. The controlled splatters of paint —using various combinations of red, yellow, black, orange, gray, and white— suggest a contrapuntal aggressivity, a violent interface with the smooth architectonics of the surface, a strategic bombing involving microchips set for detonation. The formal

placement of the grid-structure in contrast to the relatively controlled gestures gives the painting a tense, static quality —a dynamic interlude, pulsating from one action to another. The "lyricism and construction" noted by the eminent Juan Manuel Bonet in a series of earlier works is more calculated in the recent ones, similar in approach (though not style) to an early abstract Guston, for instance, or a Norman Blume or the nascent marks and colors of a Grace Hartigan, all painters associated with a later phase of abstract expressionism in New York.

Whether one paints from the position of representation or abstraction, the layered faceting by which the painting evolves is what finally becomes content. One might say that Ciria intrinsically understands his direction as a painter as an intellectual pursuit. For example, his idea of painting would be in line with the twentieth century Spanish philosopher Ortega y Gasset. In retrospect, Ortega's well-known essay from the early 1950s offers a proto-structuralist argument advocating a synchronic passageway between two diachronic movements: art and philosophy. Whereas scholars traditionally interpret these historical evolutions as being separate and distinct, Ortega perceived them as moving in a parallel relationship to one another. Thus, what was happening in the history of art at any given time might, in fact, give clarification to the advance of a major philosophical concept, and vice versa.

Without overstating the case, Ciria's interest in parallel bifurcations as a painter is worth noting. As a painter who emerged on the scene at the outset of the 1990s, Ciria has shown a propensity for applying a wash of raw umber as a soluble ground upon which a loose grid of white blocks suggests architectonic flotation on the surface. In other

works, twisted lines drawn from his masterful brush are placed beside a loose grid constructed from sheets of newsprint with his familiar roguish blots or smears are placed in some chaotic uniform order. The familiar explosions discussed in the recent series of abstract paintings from the Paris exhibition, where blazing gestures are shown against a precise color grid, are transposed — transported — to a recent series of imaginative portraits. Here we conjure the resonance of unknown amorphous heads — semi-abstract, yet pulsating with vigor — as if to bracket a structural trace positioned on the verge of near collapse or disappearance, as if to dissolve any formidable intention and simply allow the painting to become what it is. Within the scope of these eternal abstract heads, we catch a glimmer of the artist's execution, suggesting not only a sublime manner of painting, but an exorcism on the penumbra of pitched emotion, a furious belch from Saturn upon eating his own. Could these heads be the multiple transmutations of a menaced ogre in the sweep of history, caught between the inevitable robotic post-humanoid and the loss of selfhood wound toward the throes of extinction? Ciria's pigments point toward the ritual of the mask, also well-known in Spanish culture, as the incipient disguise that emits the morose implication of human decadence. As the dense harmonies of color start to recoil through the tension of surfeit, given to a metaphorical conquest of Being, we encounter familiar tropes, further obsessed by Ortega and Heidegger, both of whom staggered in the mid-day heat of philosophy's twin: painting!

In coming to the *Rorschach Series III* — What are these heads, really? At first, they appear as embolden reifications, representing the dissemblance of selfhood, given to the everyday world of an absurd comic pathos where psychological damage hovers over the artist's imaginary subjects. In each case, the material world exacerbates both mind and body through invisible tensions and ultra-stress denominators incited through immaterial software. Each painting was completed in 2010 and was painted in oil and aluminum on canvas. The format is square and the scale is relatively large, ranging from 150 cm to 250 cm. The confrontational aspect of the majority of the heads is augmented through an abstract frontal aspect, thus revealing their source in the Russian Kasimir Malevich's late abstract figures from the 1920s to which Ciria pays tribute in his *Serie Post-Supremática* (2005-2006). The titles of the various heads are interesting in that they illuminate a particular emotional aspect both psychological and social that contributes to the absurd aspect felt in his imagined

subjects. Even so, there is more than a hint that many of these paintings are intended as self-portraits. Therefore, the metaphorical title of this essay is two-fold: one, the execution of the soul as in the execution of a painting in which the underlying precept is a representation of the self, or two, the artist's clear decision to immolate or deconstruct himself in the act of painting in order to reincarnate himself as the subject in *Rorschach Series III*.

The latter fabulist aspect of these paintings is extraordinary to the extent that the desire to self-efface is so indelibly Spanish. Paradoxically, this requires a re-emergence of the Ego as a fail-safe mechanism for the loss of selfhood through the consuming power of the Id. This, in turn, is inextricably bound to the cultural motive behind Ciria's desire to redefine painting as a condition of selfhood that exceeds choosing between pure abstraction and self-conscious expressionism as if one approach could be repressed in favor of the other. This contradicts the Puritanical idea understated by Americans in which an imperative is made between pragmatism and transcendentalism. In contrast, Ciria employs the viability of both as an equivocation accounting for the temporal balance between the two. Having been raised in Spain, and now living in New York, *Rorschach Portraits III* is a testimony to his ability to comprehend and apply the advantages of both sides, which was also the position of Freud, lest we go all the way with civilization and its discontents. In this sense, Ciria's heads may be primal — not entirely removed from CoBrA, particularly in the abstract figures of Karel Appel — yet, at the same time, Ciria updates this critical history to a new level. In viewing *Acid Rain*, —an exceptional painting showing a three-quarter view of an anguished male head— the general aspect of despair or rage appears less to the point than the psychological turmoil within the mind of someone who makes decisions against the better interests of people alive in the twenty-first century. When I look at *Oh Shit! (The Party is Over)*, the message is clear that abusive corruption in the financial industry was a reality that everyone knew but few were willing to admit. In both cases we are discussing the advent of meaning in painting, the crucible to which the medium has been directed and occasionally rejected since the Paleolithic artisans who worked in the caves of Brazil and southern France. José Manuel Ciria has shown that categories of painting are less important than the depth to which we prospect meaning through the painter's investigation of selfhood. His work raises questions regarding the marketing of art "after the

end of art'' —to cite a phrase used by philosopher and critic, Arthur Danto. The dark side of these forays into the endgame strategies of institutional art has left many observers in a state of cultural paralysis. In the meantime, Ciria has gone another direction. He has gone outside the frizzled seduction of kitsch and emerged with a different, more reflective point of view. His remarkable *Rorschach Series III* suggests a viable and necessary approach to how we think about art. These are incisive paintings neither to be rationalized nor taken lightly. They are paintings that fulfill the destiny of art by going beyond institutional media in order to become significant.

Robert C. Morgan is a critic, writer, artist, poet, and art historian who holds both an MFA degree in Sculpture and a Ph.D. in Aesthetics and Art History. In addition to his many writings and catalog essays on Spanish artists, his book *Del Arte a La Idea* (2003) was published by Akal. In 2006, a lithographic edition of his poetry, *El Sirocco de la Tarde* (in collaboration with the artist Willi Ramos, with an afterward by Juan Manuel Bonet), was published by Vandermaal Ediciones de Madrid and Ediciones Arte Dos Gráfico de Bogota, Colombia. In 1999, he was honored with the first Arcale award in Salamanca for his writing as an international critic. Other books translated into Spanish include the first edition of his landmark book, *El Fin del Mundo del Arte y Otros Ensayos* (Buenos Aires: Eudeba, 1998), later published in a more complete English edition by Allworth Press (NYC), titled *The End of the Art World*. As Professor Emeritus in Art History from the Rochester Institute of Technology and Adjunct Professor in the Graduate Fine Arts at Pratt Institute, Professor Morgan was given a Fulbright Senior Scholar award to do research in the Republic of Korea (2005). In addition to his books in Spanish, he is translated into Korean, Chinese, Farsi, Hebrew, Finnish, Italian, French, German, Turkish, Norwegian, and Polish. As an artist, he continues to work as a painter, installation, and performance artist.

HEADS ON THE EDGE OF THE SUBJECT

CARLOS DELGADO MAYORDOMO

The head, the image of the face, has traditionally been seen as the symbolic locus of identity. Although it is only a small part of the body, we still tend to infer the continuity of the entire human figure beyond the field of vision limited, for example, by the frame surrounding a bust length portrait. That synecdoche, however, becomes much more complex in a situation in which, like the period we are living in today, the concept of identity has become far less clear. The gradual disintegration of the idea of the subject as a discrete and coherent element has been translated artistically into new visual constructions, with the result that throughout the entire history of modern painting its metamorphosis, multiplicity and fragmentation have been expanding what can be expected from the self.

The process of disarticulating the self, as a unified carnal basis, has constituted one of the major directions Ciria has pursued in his work since he moved to New York in 2005. Exploring that idea has involved an intriguing return to figuration that, by manifesting itself in the idea of drawing as the main compositional structure, has tempered the expressive, gestural and abstract components of his earlier work. Correspondingly, although it is true that his interest in heads and busts has had some precedents, such as the "Rorschach Heads I" and "Rorschach Heads II" series from 2001 and 2005, it was in New York where his work would condense around this motif.

Forging the mask

The iconographic repertoire that José Manuel Ciria inaugurated in late 2005 with the "Post-Suprematist" series, and then continued from 2006 to 2008 with "La Guardia Place", presents the idea of a body that disobeys stereotypes and possesses a multiple anatomical and psychological truth. Among the thematic explorations Ciria undertook in his earliest American work, the mask-head ended up becoming a recurring emblem to such an extent that it alone made up the central motif of his following series titled "Schandenmaske (Burlesque Mask)".

The Latin term "*persona*" comes from the Etruscan word "*phersu*," which in turn comes from the Greek "*provswpon*", the name of the mask worn by tragic actors to make their voices carry further (*per sonare*). Formally and conceptually, in New York Ciria set off upon the search for the source meaning tied to the desire to *be other*; to subvert the established order so he could engage in a metamorphosis where deception, appearance and that

which the body tries to invent about itself become apparent. In contrast to the complex linear modulation of his "La Guardia Place" series, Ciria has now shifted his artistic focus in a different direction; the organization of color in a simple and recurring structure, such as the one that closes the contour of the mask. The oval shape of the mask, in fact, becomes a matrix that is repeated and in whose interior there is a lucid and abstracting experimentation being carried out with the automatic processes and techniques of controlled chance in the application of color.

This opposition (or dialogue) between abstraction and figuration branched into two series that, side by side, make up Ciria's most recent work. We are referring to "Abstract memory", which is a series illustrating the new levels Ciria has reached in his abstract exploration into the links between gesture and order; and the exceptional "Rorschach Heads III" series.

New Rorschach Heads

In his most recent series, Ciria has opted for painting that is wholly figurative, free from any abstraction that would get in the way of a referential reading, yet which is by no means naturalistic. The most recent series consists of larger-than-life faces that become battlefields, with counterpoints of light and chromatic distortions; highly charged close-ups that draw the viewer into a raw dialogue. However, they are still portraits, with no conceptual divisions or formal exploration other than what comes out of the desire to make painting a compelling visual event. This bold aesthetic strategy - distanced from the aloofness of some of his riskier more conceptual work- allows us to connect with the one who looks in a direct way through the use of our senses.

In "Rorschach Heads III", the difficulty does not lie in seeing the portrait. The wide margins of iconicity between which figuration in contemporary painting is defined make it possible to continue talking about this genre even when the concept of *likeness* has been dethroned. Line, volume and light, or handling color using a scale of tones and saturation, are not applied in order to imitate a specific subject, but rather to say something new about the artist's identity as a painter. The subject of the portrait, when it is real, does not own their own image and they can barely find a cartography for orienting themselves along the path of their identity. The subject, however, is also a mask whose identity has been projected beyond its own morphology



Carlos Delgado with Ciria. November 2008, New York.

to integrate a new self, mediated by painting. In a sense, representing someone else's body implicitly articulates the artist's attitude towards his own body, and ultimately all his work becomes, in one way or another, a self portrait.

In a personal conversation, Ciria acknowledged two recent events from his personal experiences that could have sparked his new series, "On one hand, the brain tumor in my father's head and his death. And, on the other hand, my trip to Easter Island and encountering the Moai and the primitiveness of the Rapa Nui culture". Symbolically these two events present the idea of the face/head as a synecdoche: the head as an emblem for a suffering human self, and the head as an icon of a lost civilization, respectively. At the same time, both things can synthesize an image of the mortality-immortality binomial. A person lives and dies, being just tiny point in the totality of what it is to be human. But, culture, creation and Art, on the contrary, are what make it possible for some part of a person to become immortal, to leave their mark on history. The former is objectified, a face linked to a name, while the latter is a social face, a symbol, that is not or does not mean to be anyone's head.

Being a face, a represented image, before anything else, means no longer being other things. The ambiguity in Ciria between going back to the figure and its persistent anti-naturalistic transformation, which happens within the framework of the formal problems of representation, indicates a desire to constantly transgress or even negate the physical and psychological affirmations of the genre. Like stage make-up, structured in bursts, the colors usurp the verisimilitude of the skin of the figures that make up "Rorschach Heads III". It may be precisely the eye-catching tonal distortion, the absence of any specific setting and the static frontal position of the figures that constitute the only ways to ensure the permanence of

the self in a period of ephemeral occurrences and frantically-paced transformations.

Ultimately, "Rorschach Heads III" must be seen as a series held up by extremes. Firstly, there are the chromatic combinations, whose violent combinations are risky and dissonant. Secondly, there are formal extremes that drive Ciria to impetuously vary the descriptiveness of some faces, (for example, in "Crossed out liar" or "Grunda"), in parallel with paintings where the caricatured deformations shift the picture into the terrain of the grotesque, like in his imposing "Self-portrait". In particular, however, "Rorschach Heads III", is a series that thrusts us from the Now into its extreme temporal opposite: the beginning. The human figure was a central element of Ciria's first period, and even in those very early paintings, the structure of the composition was made using only the face. Perhaps unconsciously, Ciria has constructed part of his New York work through a cyclical revisiting of his previous series. With "Rorschach Heads III" a circular cycle whose only outlet is a seepage that breaks its edges, things seems to have come to a close. And because of Ciria's seriousness about rethinking his painting and its elements, we can be sure that his work in the near future will be as distinctive and intriguing as that which preceded it.

Carlos Delgado Mayordomo (Madrid, 1979) holds a degree in Art History from the Complutense University of Madrid. He writes art criticism for various publications and has served as art curator for exhibitions such as *Ciria: Rare Paintings* (2008), *Agustí Centelles: La caja de la memoria* (2009) and *Sinergías: Arte Latinoamericano actual en España*. He is currently Project Director of the Fondo Internacional de las Artes Foundation and Exhibitions Director for the City of Las Rozas (Madrid).



Self-portrait

Rorschach Heads III Series. 2010. Oil, charcoal and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)



Harmful Pain

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 98 x 98 inches (250 x 250 cm.)



Hypnotic Glance

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 98 x 98 inches (250 x 250 cm.)





Dear James

Rorschach Heads III Series. 2010.

Oil and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)



Young Assistant

Rorschach Heads III Series. 2010. Oil on canvas. 57½ x 45 inches (146 x 114 cm.)



Disturbing Noises

Rorschach Heads III Series, 2010. Oil on canvas. 98 x 98 inches (250 x 250 cm.)



Between Clock and Bed

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)





Two-face

Rorschach Heads III Series. 2010.

Oil and aluminium on canvas. 98 x 98 inches (250 x 250 cm.)



Drunkard

Rorschach Heads III Series. 2010. Oil on canvas. 79 x 79 inches (200 x 200 cm.)



Oh Shit! (The Party is Over)

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)

I'm Busy
Rorschach Heads III Series. 2010.
Oil on canvas. 79 x 79 inches (200 x 200 cm.)







Grunda

Rorschach Heads III Series. 2010. Oil on canvas. 79 x 79 inches (200 x 200 cm.)



Funny Face

Rorschach Heads III Series. 2010. Oil on canvas. 59 x 59 inches (150 x 150 cm.)





Angry Days

Rorschach Heads III Series. 2010.
Oil on canvas. 79 x 79 inches (200 x 200 cm.)

Looking Forward to See You

Rorschach Heads III Series. 2010.

Oil and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)







Self-portrait on the Mirror I
Self-portrait on the Mirror III
Self-portrait on the Mirror II

Rorschach Heads III Series. 2010.
Oil on canvas. 60 x 48 inches (152,5 x 122 cm.)



Time Eyes
Rorschach Heads III Series. 2010.
Oil on canvas. 59 x 59 inches (150 x 150 cm.)







Bothering Double Glance

Rorschach Heads III Series. 2010. Oil on canvas. 79 x 150 inches (200 x 380 cm.)



Acid Rain

Rorschach Heads III Series. 2010.

Oil on canvas. 59 x 59 inches (150 x 150 cm.)







Surprised

Rorschach Heads III Series, 2010. Oil and aluminium on canvas. 57½ x 45 inches (146 x 114 cm.)



Talkative Paranoiac

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 57½ x 45 inches (146 x 114 cm.)



African with Cat Eyes

Rorschach Heads III Series. 2010. Oil on canvas. 57½ x 45 inches (146 x 114 cm.)







What Are We Doing?

Rorschach Heads III Series. 2010. Oil and aluminium on canvas. 57½ x 45 inches (146 x 114 cm.)

The Hero

Rorschach Heads III Series. 2010.

Oil and aluminium on canvas. 79 x 79 inches (200 x 200 cm.)





JOSE M CIRIA

Born February 3, 1960. Manchester (Great Britain)
Lives & Works in New York City and Madrid

Solo Exhibitions (2000 – 2010)

- 2011 Stefan Stux Gallery, New York.
- 2010 Fine Arts Circle, Madrid.
City Council Palace, Orense.
De Prado Monastery, Culture Counsellerie, Govern of Castilla and León, Valladolid.
Museum of Modern Art (MAMM), Medellín (Colombia).
- 2009 Zoellner Arts Center, LUAG Lehigh University, Bethelhem.
Museum of Art from El Salvador (MARTE), San Salvador (El Salvador).
Museum of Anthropology and Contemporary Art (MAAC), Guayaquil (Ecuador).
Museum of Contemporary Art (MAC), Santiago de Chile (Chile).
Cervantes Institute, Chicago.
Kursaal. Kubo - Kutxa Space, (with José Zugasti). San Sebastian.
Christopher Cutts Gallery, Toronto.
Annta Gallery, Madrid.
"Beyond the Border". Christopher Cutts Gallery, San Diego.
Couteron Gallery, Paris.
- 2008 Alfândega Museum, Porto.
Cordeiros Gallery, Porto.
Paris City Hall, Salle des Fêtes, Paris.
Carlos de Amberes Foundation, Madrid.
Museum of Modern Art, Santo Domingo.
National Gallery, Kingston.
Gema Llamazares Gallery, Gijón.
Art Rouge Gallery, Miami.
- 2007 National Museum of Fine Arts (MNBA), Buenos Aires.
National Museum of Fine Arts, Neuquén.
San Esteban Church, Murcia.
Christopher Cutts Gallery, Toronto.
Caixanova Cultural Center, Pontevedra.
Caixanova Cultural Center, Vigo.
Gema Llamazares Gallery, Gijón.
- 2006 Museum of Contemporary Art Ateneo de Yucatán (MACAY), Mérida (Mexico).
Fernando Silió Gallery, Santander.
Pedro Peña Gallery, Marbella.
- 2005 Kunsthalle Museum Center for the Arts PasquArt, Bern (Switzerland).
Museum of Contemporary Spanish Engraving (MGEC), Marbella.
Santa Catalina Castle, Cádiz.
Museum of Abstract Art Manuel Felguérez, Zacatecas (Mexico).
Museum of Contemporary Art, Chihuahua (Mexico).
Vértice Gallery, Oviedo.
Bach Quatre Contemporary Art, Barcelona.
Italia Gallery, Alicante.
- 2004 State Museum Tretyakov Gallery, Moscow.
Nacional Museum of Poland, Królikarnia Palace, Warsaw.
Estiarte Gallery, Madrid.
City Museum, Valencia.
Antonio Prates Gallery, Lisbon.
- 2003 Asturias Museum of Fine Arts, Oviedo.
MPA Gallery, Pamplona.
Exhibitions Lounge La Lonja, Alicante.
Casal Solleric, Palma de Mallorca.
Museum of Contemporary Art, Ibiza.
Pedro Peña Gallery, Marbella.
Fernando Silió Gallery, Santander.
- 2002 Manuel Ojeda Gallery, Las Palmas of Great Canary.
Herzliya Museum of Contemporary Art, Tel Aviv.
Bach Quatre Contemporary Art, Barcelona.
Italia Gallery, Alicante.

- 2001** Rekalde Lounge, Bilbao.
 Estiarte Gallery, Madrid.
 Dasto Center for the Arts, Oviedo.
 Pablo Serrano Museum, Zaragoza.
 Zaragoza Gráfica Gallery, Zaragoza.
 Recoleta Cultural Center, Buenos Aires.
 Museum-Theatre Givatayim, Tel Aviv.
- 2000** Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz.
 Architecture College, Málaga.
 Bach Quatre Contemporary Art, Barcelona.
 Artim Gallery, Strasbourg.
 Antonio Prates Gallery, Lisbon.
 Athena Art Gallery, Kortrijk (Belgium).
 Salvador Díaz Gallery, Madrid.
 Bores & Mallo Gallery, Cáceres.

Group Exhibitions (2000 – 2010)

- 2010** THE ARMORY SHOW'10. Christopher Cutts Gallery, New York.
 ARCO'10. Ruinart Space, Madrid.
 ART MADRID. Cordeiros Gallery, Madrid.
"Pintura Contemporânea". Museum da Alfândega, Porto.
"I have a dream. International Tribute to Dr. Martin Luther King Jr.". Matt Lamb Studios NBC Tower, Chicago.
"100 years of the Association of Painters and Sculptors". House of the Currency, Madrid.
"I have a dream. International Tribute to Dr. Martin Luther King Jr.". Miramar Building, Sitges.
 Cristóbal Gabarrón Museum Foundation, Valladolid. Cortijo Miraflores, Marbella.
 Cordeiros Gallery, Porto.
"Homenaje a Vicente Aleixandre". Cultural Center Generation of 27. Deputation of Málaga, Málaga.
 Casa Pintada Foundation, Mula, Murcia. Cervantes Institute, Tetuán.
"AENA Collection of Contemporary Art". Art Center Tomás and Valiente, Fuenlabrada, Madrid.
"Fashion Art". Science Museum Prince Felipe. City of Arts and Sciences, Valencia.
 MARB ART'10. Cordeiros Gallery, Marbella.
 ESTAMPA'10. ArtelInversión Space, Madrid.
 TIAF'10. Begoña Malone Gallery, Toronto.
"Works on Paper". IVAM, Valencia
- 2009** ART CHICAGO'09. Christopher Cutts Gallery, Chicago.
"X-Initiative". DIA Art Foundation, New York.
"I have a dream. International Tribute to Dr. Martin Luther King Jr.".
 Gabarrón Foundation, Carriage House, New York. Charles H. Wright Museum, Detroit. MLK, Jr.
 National Historic Site, Atlanta. Rosa Parks Museum, Montgomery.
 National Civil Rights Museum, Memphis.
"Puro Arte". Vigo Art Fair. Cordeiros Gallery, Vigo.
 ART MADRID. Cordeiros Gallery, ArtelInversión Space y Antonio Prates Gallery, Madrid.
"Calle Mayor". Urban Exhibition Film Festival. Cáceres.
"Homenaje a Vicente Aleixandre".
 Sevilla City Hall, Sevilla. Cultural Space Caja Ávila, Las Navas del Marqués.
 Culture House, Miraflores de la Sierra, Madrid. City Museum, Madrid. Miramar Center, Sitges.
 Cordeiros Gallery, Porto.
 FIART. Cordeiros Gallery, Valencia.
 TIAF'09. Christopher Cutts Gallery, Toronto.
"Una cierta figuración". Old Hospital of Santa María la Rica, Alcalá de Henares, Madrid.
 ESTAMPA'09. ArtelInversión Space, Madrid.
"AENA Collection of Contemporary Art". Los Serrano Palace. Caja de Ávila Space, Ávila.
- 2008** ARCO'08. Ars Fundum Foundation, Madrid.
 ART MADRID. Cordeiros Gallery, Benlliure Gallery and Antonio Prates Gallery, Madrid.
 Cordeiros Gallery, Porto.
 SCOPE New York'08. Begoña Malone, New York.
 ART CHICAGO'08. Christopher Cutts Gallery, Chicago.
"Horizontes". III International biennial show of Contemporary Art (BIACS3). ARS FUNDUM Collection, Sevilla.
"Cordeiros 2008/09 arte moderna e contemporânea". Cordeiros Gallery, Porto.
 FIART. Cordeiros Gallery, Valencia.
"Lenguajes de papel. Collection CIRCA XX Pilar Citoler". Fine Arts Circle, Madrid.
 Italia Gallery, Alicante.
 ESTAMPA'08. ArtelInversión Space, Madrid.
"Pintura contemporânea". Cultural Center Ordem dos Médicos, Porto.
"Maestros del Siglo XX. Obra Gráfica". Proyecto Arte Gallery, Madrid.

- 2007 "Moderno y Contemporáneo". Benlliure Gallery, Valencia.
SCOPE New York '07. Begoña Malone Gallery, New York.
ART MADRID. Benlliure Gallery and Antonio Prates Gallery, Madrid.
"Aspace". Fernando Silió Gallery, Santander.
"Pintura Española y Portuguesa". Museo da Alfândega, Porto.
ART CHICAGO '07. Christopher Cutts Gallery, Chicago.
ART DC '07. Annta Gallery, Washington DC.
"Entre Arte II". Revillagigedo Palace Cultural Center Cajastur, Gijón.
Pedro Peña Gallery, Marbella.
"Arte y salud". Santa María Hospital, Medical College, Lisbon.
TIAF '07. Begoña Malone Gallery, Toronto.
- 2006 ARCO '06. Pérez de Albeniz Gallery (MPA) and Estiarte Gallery, Madrid.
ART MADRID. Antonio Prates Gallery, Madrid.
"Impressões Múltiplas. 20 Anos do CPS". Museu da Água da Epal, Lisbon.
"Aena Art – Works on paper". Sala Arquerías de Nuevos Ministerios. Ministry Building, Madrid.
PAVILLION '06. Annta Gallery, New York.
HPG Gallery, New York.
SCOPE Hamptons '06. Cutts Malone Galleries. Long Island, New York.
Bach Quatre Art Contemporani Gallery, Barcelona.
"Arte para Espacios Sagrados". Carlos de Amberes Foundation, Madrid.
ART LISBON. Pedro Peña Gallery and Antonio Prates Gallery, Lisbon.
"33 Artists. Spanish Prints". Zhu Qizhan Art Museum, Shanghai.
ART FAIR COLOGNE '06. Begoña Malone Gallery. Cologne.
TIAF '06. Begoña Malone Gallery. Toronto.
"Estampas de la Calcografía Nacional". Rodríguez-Acosta Foundation, Granada.
"Pintura Española y Portuguesa". Cordeiros Gallery, Porto.
"Solo papel". Begoña Malone Gallery, Madrid.
"Reconocimientos. Collection Miguel Logroño". Eastern Market, Museum of Fine Arts of Santander and Fine Arts Circle, Madrid.
Benlliure Gallery, Valencia.
Prova do Artista Gallery, Lisbon.
Christopher Cutts Gallery, Toronto.
- 2005 ARCO '05. Moisés Pérez de Albeniz Gallery (MPA), Estiarte Gallery and Bores & Mallo Gallery, Madrid.
"Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)". Provincial Museum, Ciudad Real.
"Shadow and Light. Marifí Plazas Gal Collection". Cervantes Institute, Berlin.
"Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)". Albacete Museum.
FORO-SUR. Bores & Mallo Gallery, Cáceres.
"Shadow and Light. Marifí Plazas Gal Collection". Cervantes Institute, Brussels.
"De lo grande a lo pequeño, a lo grande". Funds from de art collection of King's college Foundation.
Forum des Arts & de la Culture, Talence (France).
"Works on paper". Benlliure Gallery, Valencia.
"Photography". Estiarte Gallery, Madrid.
"Shadow and Light. Marifí Plazas Gal Collection". Cervantes Institute, New York.
"Red". Galería Bennot, Knokke-Zoute (Belgium).
Nueve Gallery, Valencia.
"Shadow and Light. Marifí Plazas Gal Collection". Cervantes Institute, Rome.
"Abstract". Bennot Gallery, Ostende (Belgium).
VALENCIA-ART '05. Estiarte Gallery and Moisés Pérez de Albeniz Gallery (MPA), Valencia.
"Visiones y sugerencias". Sitges City Hall.
CONTEST ART 8. Bennot Gallery, Ostende.
ESTAMPAS '05. Pedro Peña Gallery, Antonio Prates Gallery (CPS) and ArteInversión, Madrid.
LINEART '05. Bennot Gallery, Gante.
"Abstract". Bennot Gallery, Knokke-Zoute.
"Shadow and Light. Marifí Plazas Gal Collection". Cervantes Institute, Wein.
"Naturalezas del Presente". Vostell Malpartida Museum, Cáceres.
- 2004 ARCO '04. Moisés Pérez de Albeniz Gallery (MPA), Estiarte Gallery, Bores & Mallo Gallery, Italia
Gallery and Fernando Silió Gallery, Madrid.
"Impurezas. El híbrido fotografía-pintura en el último arte español". Verónicas Space, Murcia.
"Fragmentos. Arte del XX al XXI". Cultural Center of the Town, Madrid.
FORO-SUR. MPA Gallery and Bores & Mallo Gallery, Cáceres.
"AENA Collection of Contemporary Art". Navarra Museum.
ART FAIR COLONIA '04. Begoña Malone Gallery, Cologne.
"Fashion Art". Cultural Center de las Condes, Santiago de Chile.
"Fashion Art". Museum of Modern Art, Bogota. Antioquia Museum, Medellín.
Museum of Modern Art La Tertulia, Cali. Claustro de Santo Domingo, Cartagena de Indias.
TORONTO ART FAIR '04. Begoña Malone Gallery, Toronto.

- "Fashion Art". National Museum San Carlos, Mexico DF (Mexico).
 "Contemporánea Arte – Collection Pilar Citoler". Amós Salvador Space, Logroño.
 "All about Berlin II". White Box Kulturfabrik Museum, Munich.
 ART FRANKFURT'04. Begoña Malone Gallery, Frankfurt.
 Antonio Prates Gallery, Lisbon.
 Metta Gallery, Madrid.
 KIAF'04. Begoña Malone Gallery, Seoul.
 ESTAMPA'04. Antonio Prates Gallery (CPS), Madrid.
 "Valdepeñas 65 years of Art. Fine Arts Awards (1940 – 2004)". Santa Cruz Museum, Toledo.
- 2003** ARCO'03. Museum of Contemporary Art Unión Fenosa, Metta Gallery, Estiarte Gallery, Bores & Mallo Gallery and Italia Gallery, Madrid.
 ART CHICAGO'03. Metta Gallery, Chicago.
 "X National Engraving Awards 1992-2002". Spanish Contemporary Engraving Museum, Marbella.
 "Pinacoteca Iberdrola-UEX". Rectorado of the University of Extremadura, Cáceres.
 "En construcción - Funds Contemporary Art, City Hall of Vitoria-Gasteiz". Montehermoso Palace, Vitoria.
 "III Triennial of Graphic Art". City Museum, Madrid.
 "La cuerda de hilo". Im Hof der Backfabrik Gallery, Berlin (Germany).
 "Fusión". AT Kearney, Madrid.
 "Itinerario". Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz.
 Estiarte Gallery, Madrid.
 "Fashion Art". National Museum of Fine Arts, Buenos Aires (Argentina).
 "Fashion Art". Audiovisual Museum, Montevideo.
 "Arte-Santander'03". Fernando Silió Gallery, Santander.
 Pedro Peña Gallery, Marbella.
 Metta Gallery, Madrid.
 "AENA Collection Contemporary Art". Museum of Fine Arts, Santander.
 Bach Quatre Contemporary Art, Barcelona.
 ESTAMPA'03. Antonio Prates Gallery (CPS), Madrid.
 ARTE LISBOA. Antonio Prates Gallery, Lisbon.
 Antonio Prates Gallery, Lisbon.
 "Fashion Art". Visual Arts Museum, Montevideo.
- 2002** ARCO'02. Estiarte Gallery, Bores & Mallo Gallery and Salvador Díaz Gallery, Madrid.
 "Km. 0". Kulturbrauerei, Berlín.
 "AENA Collection Contemporary Art". Pablo Serrano Museum, Zaragoza.
 Estiarte Gallery, Madrid.
 Athena Art Gallery, Kortrijk.
 ART BRUSSELS'02. Bastien Gallery, Brussels.
 "Markers II". EAM. The International Artist' Museum, Kassel (Germany).
 FORO-SUR. Bores & Mallo Gallery, Cáceres.
 "Beau Geste". Michael Dunev Art Projects, Gerona.
 Corona Gallery (Art House), Hildrizhausen (Germany).
 Manuel Ojeda Gallery, Las Palmas of Great Canary.
 São Bento Gallery, Lisbon
 "Moderne Schilderkunst". Cervantes Institute, Brussels.
 "Markers II". APEX-METRO. The International Artist Museum, Edimburgo (England).
 Bach Quatre Contemporary Art, Barcelona.
 "Copyright". Metta Gallery, Madrid.
 FIAC'02. Metta Gallery, Paris (France).
 "III Trienal de Arte Gráfico". Revillagigedo Palace, Gijón.
 "Matriz / Estampa". Collection of Contemporary Graphic Art BBVA Foundation. Exhibition hall of the BBVA Foundation, Madrid.
 ESTAMPA'02. Antonio Prates Gallery (CPS), Madrid.
 LISBON ART. Bores & Mallo Gallery and Antonio Prates Gallery, Lisbon.
- 2001** ARCO'01. Estiarte Gallery and Bores & Mallo Gallery, Madrid.
 Antonio Prates Gallery, Lisbon.
 Estiarte Gallery, Madrid.
 FORO-SUR. Bores & Mallo Gallery, Cáceres.
 "Night. Spanish Art 1984-2001". Esteban Vicente Museum, Segovia.
 "Art and Architecture". Traveling exhibition: Dasto Art Center, Oviedo, Casa Duró Art Center, Mieres and Barjola Museum, Gijón.
 Itinerante Salón de Otoño de Plasencia. Caja de Extremadura. City Museum Madrid, Sevilla, Badajoz y Lisbon.
 "Veinte Años Después". Palazzo de Monserrato, Rome.
 "Propios y Extraños". Marlborough Gallery, Madrid.

2000

"Contemporary Art Collection Banco Zaragozano". Fine Arts Circle, Madrid.
 Athena Art Gallery, Kortrijk (Belgium).
 ESTAMPA '01. Estiarte Gallery and Sen Gallery, Madrid.
"Nostalgia y Encuentro de Roma". Asamblea de Extremaduran, Mérida.
 Athena Art Gallery, Kortrijk (Belgium).
 PORTO ART. Antonio Prates Gallery, Porto.
 LISBON ART. Antonio Prates Gallery and Bores & Mallo Gallery, Lisbon.
"Essence". Sala Kubo. Kutxa art space, San Sebastián.
"Print Makings by Spanish Artists". Tehran Museum of Contemporary Art, Tehran (Iran).
 ARCO '00. Salvador Díaz Gallery and Bores & Mallo Gallery, Madrid.
 ST'ART 2000. Artim Gallery, Strasbourg.
"Salón de Otoño de Pintura - Caja de Extremadura". Traveling exhibition by Extremaduran.
 Athena Art Gallery, Kortrijk (Belgium).
"Lenguajes con futuro". Manuel Teixeira Gomes Museum, Portimão (Portugal).
 HAF '00. Galería Wind, Den Haag (Nederland).
"Imágenes yuxtapuestas. Diálogo entre la abstracción y la figuración". BBVA Collection.
 Museum Pablo Serrano, Zaragoza.
"Art Collection of King's College Foundation". Capilla del Oidor, Alcalá de Henares.
"Maestros Contemporáneos". Blue Hill Cultural Center, New York.
"Imágenes yuxtapuestas. Diálogo entre la abstracción y la figuración". BBVA Collection.
 Museum de la Pasión, Valladolid.
 ESTAMPA '00. Antonio Prates Gallery (CPS), Madrid.
 FAC '00. Antonio Prates Gallery, Lisbon.
"Multigrafías". Dasto Gallery, Oviedo.

Selected Collections and Museums

National Museum Reina Sofia Art Center (MNCARS), Madrid.
 Valencian Institute of Modern Art (IVAM), Valencia.
 Tretyakov Gallery State Museum, Moscow.
 Albertina Museum, Wien.
 Extremaduran and Latin American Museum of Contemporary Art (MEIAC), Badajoz.
 Municipal Museum of Contemporary Art, Madrid.
 Museum -Theater Givatayim, Tel Aviv.
 Fine Arts Museum of Asturias, Oviedo.
 Museum of Modern Art (MAMM), Medellín. (Colombia)
 Museum of Contemporary Art Unión Fenosa (MACUF), La Coruña.
 Municipal Museum Valdepeñas, Ciudad Real.
 Regional Museum of Modern Art (MURAM) Marifí Plazas Gal Collection, Cartagena.
 National Gallery, Kinsgton.
 National Patrimony. Royal Palace, Madrid.
 Ministry of Foreign Affairs, Madrid.
 Ministry of Industry, Tourism and Trade, Madrid.
 Bank Portugués de Negocios Collection (BPN), Porto.
 Caja de Ahorros del Mediterráneo Collection, Alicante.
 Caja Madrid Collection, Madrid.
 Casino de Póvoa Collection, Póvoa de Varzim (Portugal).
 Community Murcia Collection, General Management of Culture, Murcia.
 IBERIA Collection, Madrid.
 Rheinyp Rheinische Bank Collection, Madrid.
 AENA Foundation, Madrid
 BBVA Foundation, Madrid
 King's College Foundation, Alcalá de Henares.
 Gonzalo Parrado Foundation, Madrid.
 TELEFÓNICA Foundation, Madrid.
 Govern of Castilla-León, Valladolid.
 Barceló Foundation, Palma de Mallorca.
 José Ortega y Gasset Foundation, Madrid.
 Armando Martins Foundation, Lisbon.
 EAE Foundation, Barcelona.
 RENFE Collection, Madrid.
 ADT Collection, Madrid.
 Mustassaren Kulturitalolla, Vaasa (Finland)



Modified Grafitti. 2010. Albasanz street, Madrid.

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