

FERNANDO SINAGA Damaged Life

09.07 > 24.09.2016

Opening, Saturday July 9th | 20 h.

There are vivid moments that exude conflicts. They are transferences written in cycles where the subjective, bound by the political, bleeds. Moments, where everything occurs like a dumping ground for conditions that anticipate and prefigure a social internal crisis.

In this current moment, art as an emotional device draws a mental map that seeks to alleviate the mental disorder of our time. A photosensitive membrane of psychopolitical processes installed in a precarious and helpless subjectivity.

Productive capitalism today is only interested in our social impotence and a subject in crisis. An infarcted, damaged and broken subject that is unable to react to current conditions and their demands. We already live in a movement towards a conception of life that exists within a productivist and consumerist globalization bias that suits the current oppressive system. Meanwhile art remains crowded with conflicts registered from a damaged subjectivity.

The present times act, like a mold that configures itself second by second to impose both a social and educational indoctrination that subdues the subject through an employment status that incorporates increasingly harsh social cuts. Conditions and demands that are disabling any possibility of protest and emancipation.

Fernando Sinaga, January 15, 2016

La vida dañada [Damaged life], *La vida extraña* [Strange life] and *La vida ausente* [Absent life], make up an expository trilogy of the work produced by Sinaga in the last 5 years.



Écrasez l'infâme, 2016

PRESS RELEASE



El corazón de los muertos [The Heart of the Dead], 2012-2014

***El corazón de los muertos* [The Heart of the Dead]**, 2012-2014, is a work that is directly connected to the exhibition that Sinaga made in Salamanca in the year 2012, entitled *La vida ausente* [Absent Life]. This work has been produced over two years and is part of a expository trilogy aforementioned; a set of exhibitions where appear different works associated with death *La muerte súbita*, 2005 [Sudden death, 2005]; *La vida extraña*, 2012 [Strange life, 2012]; *Los consejos ciertos*, 2012 [True Advices, 2012]; *Los últimos días*, 2012 [The Last Days, 2012]; *Todestrieb*, 2012; *Más allá del principio del placer*, 2013 [Beyond the Pleasure Principle, 2013]; *La muerte del cuerpo y la desaparición del alma (brandea)*, 2005-2015 [Death of the Body and The Disappearance of the Soul (brandea) 2005-2015] and *Algo se acaba*, 2013 [Something is Over, 2013]. ***El corazón de los muertos* [The Heart of the Dead]**, is part of the exhibition *La vida dañada* [Damaged life] and is a work undertaken without a previous plan that is produced as an irrational manuscript connected with the beyond. An encrypted, automatic and indicial body where footprint and shadow walk into a funeral space in which warnings and premonitions that live in the archaic forms of a psychopomp ritual emerge.

FERNANDO SINAGA Small Biography

Fernando Sinaga (Zaragoza, 1951) lives and works in Salamanca. His artistic training takes place in the city of Zaragoza until the beginning of their studies of Fine Arts in Barcelona where he obtained the Fellowship Amigó Cuyás in 1972 and Fellowship Castellblanch in 1973. In 1976 finished his studies at the College of Fine Arts in Madrid and received the Award of the Department of Fine Arts. In 1983, due to his interest in goethean studies, he obtained a grant from the Fonds für freie Erziehung, Zurich, to continue his studies on the theory of color. In 1984 he received a new grant from Research to study the Public Sculpture in USA and upon his return from the United States gets a professorship at the Faculty of Fine Arts in Salamanca, taking up residence in city until the present moment.

The exhibition of Sinaga *El Desayuno Alemán*, held in Villalar Gallery Madrid revealed the work of this artist in the Spanish scene of the 80s and since then his work has been exhibited in galleries and museums in Spain, France, Belgium, Germany and USA, having exhibited his work in Mincher / Wilcox Gallery in San Francisco (1990); Donald Young Gallery in Chicago (1988) and the Galleries m-Bochum (1989) and Friebe in Lüdenscheid (1991), Germany. In 1989 he takes part in the XX International Biennial of Sao Paulo, Brazil and *A ras du sol, le dos au mur*, Centre Albert Borschette, Brussels, Belgium. In 1990 Cadran Solaire, Troyes, France; in 1991 Kunst Europe, Staatliche Kunsthalle Berlin and in 1992 at the 5. Triennale Fellbach, Germany.

His work has represented our country in the Pavilion of Spain Hannover Expo 2000 and his work <Cuerpo Diamantino> was showed in the exhibition *Arte en España, 1997-2002, Obras de la Colección Arte Contemporáneo del Patio Herreriano* in the Exhibitions Hall Manège de Moscú (2002). In 2005 he was included in the exhibition held in New York, *Elevage de poussière and other optical labyrinths* in The Annex and in 2010 he took part in the exhibition *El ángel exterminador* at Palais of Beaux Arts, BOZAR, Brussels. His exhibition Ideas K in MUSAC, León (2011), was presented at the CACGM of Braganza and MACA of Alicante (2013). That same year his work was included in *Mínima resistencia. Entre el tardomodernismo y la globalización: prácticas artísticas durante las décadas de los 80 y 90* of the Museo Nacional de Arte Centro Reina Sofía, Madrid.

His career has received public recognition of the Valparaiso Foundation of Almería, the Villa de Madrid Award for best sculpture exhibition held in this city in 2001 and 2010 Aragón Goya Award from the Government of Aragon for outstanding artistic career.

His work is represented in private collections both public, Museo Nacional de Arte Centro Reina Sofía, Madrid; Instituto Valenciano de Arte Moderno, Valencia; Museo de Arte Contemporáneo de Castilla y León (MUSAC); Kunstsammlung der Ruhr-Universität Bochum, Germany; Instituto Aragonés de Arte y Cultura Contemporánea (IAACC) Pablo Serrano, Zaragoza; Museo Patio Herreriano de Valladolid; Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz (MEIAC); Fundació Pilar i Joan Miró de Palma de Mallorca; Alexander von Berswordt-Wallrabe Collection, Bochum; Museo Vostell, Malpartida, Cáceres; Centro de Arte y Naturaleza Collection, Huesca (CDAN); Centro-Museo Vasco de Arte Contemporáneo de Vitoria-Gasteiz (ARTIUM); Banco de España Collection, Madrid; Centro de Arte Contemporânea Graça Morais, Braganza; Domus Artium Collection, Salamanca; Fundación Coca Cola, Madrid; Fundación Caja Madrid; Museo Regional de Arte Moderno de Cartagena, Murcia (MURAM); Oliva Arauna Collection, Madrid; Mincher-Wilcox Collection, San Francisco; Luis Adelantado Collection, Valencia; ProsegurCollection, Madrid; Fernando Latorre Collection, Madrid; Karen & Gianni Giacobbi Collection, Palma de Mallorca; Adolfo Sobrino Collection, Santiago de Compostela; Salvador Díaz Collection, Madrid; Elvira González Collection, Madrid; Max Estrella Collection, Madrid; Fernando Illana Collection, Vitoria; OlorColor Collection, Barcelona; Asociación de la Prensa de Aragón Collection, Zaragoza; COLECCIÓN NORTE, Gobierno de Cantabria de Santander; Goldman and Sachs Collection, Londres; Adora Calvo Collection.