

Fin'Amor

Angel Vergara

Curated by Jackie-Ruth Meyer

Exhibition from 5 July to 31 October 2014

Opening on 4 July at 6.30 pm

Angel Vergara was born in 1958 in Spain, but now lives in Brussels. Today, he enjoys international recognition; in particular, he represented Belgium at the 2011 Venice Biennale.

For Angel Vergara Santiago, art and life are being forever concertina'd. For several years he has been developing a character called "Straatmann", who paints on the spot in public places.

This man of the street is the invisible artist beneath the white canvases covering him, whose presence disturbs the public space. So he grasps his subjects, sketches and reveals the cultural, political and social contexts in which he works.

Institutional partners



Moulins Albigeois - La Box
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Open from Wednesday to Sunday
from 2 to 7 pm
Closed on public holidays

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Illustration lièvre, 2014
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Press Release

All media—painting, video, installation and performance—are part of his artistic vocabulary. In his video-paintings, the painter's gesture is projected onto reality: his hand wielding a brush emphasizes, re-draws and intensifies forms and representations. He simultaneously kindles connections with cultural history and social actuality to stimulate an ongoing dialogue with reality. In particular, he challenges the power of images, past and current, in their artistic and cultural, political and media-related forms.

Relations with love, desire and sexuality reveal life-styles, civilizations and their historical periods. They help us to get to know the private and public dimensions of the art of living together, and the dimensions of the powers that shape it.

This is the subject of the exhibition Fin'Amor, courtly love; love in its artistic, cultural and ideological forms, from the Middle Ages to today, somewhere between popular love and mass culture, dominant cultures and counter-cultures. Love and desire as a form of alienation, when they are hostage to commercial and political strategies, as an insurmountable force of liberation and autonomy, when they re-invent us. An historical perspective around the amorous relation evoked by troubadours and grand operas, from the Roman de la Rose to TV series, from coloured elements in the margins of manuscripts to great frescos, be they filmed or painted.

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