

There'll never be a door. You're inside Works from the Teixeira de Freitas Collection

- The Coleção Teixeira de Freitas lands in Madrid with more than 300 works and more than 190 artists in an extraordinary exhibition of contemporary art.
- Cildo Meireles, Damián Ortega, Alighiero Boetti, Jorge Macchi, Lynette Yiadom-Boakye, Esther Ferrer, Walid Raad, Gordon Matta-Clark, Mónica Sosnowska, Jonathan Monk, Marcel Broodthaers or Abraham Cruzvillegas, are some of the most prominent featured artists.
- Painting, sculpture, drawing, photography and video will be offered to the viewer in a sort of melting pot where literature and artist's books emerge.

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There'll never be a door. You're inside. Works from the Coleção Teixeira de Freitas is the title of the exhibition offered by Fundación Banco Santander at the Santander Art Gallery in the Ciudad Financiera in Boadilla del Monte (Madrid) from 25 February to 9 June. Ana Botín, chairman of Banco Santander, the collector Luiz Augusto Teixeira de Freitas, and the curator, Luiza Teixeira de Freitas, will inaugurate this exhibition on February 25 at Grupo Santander City.

In this exhibition, Fundación Banco Santander presents an emblematic collection of contemporary art that is unknown to a large part of the public. Over 300 works from the Coleção Teixeira de Freitas will be on display, featuring almost two hundred artists, including important names in international contemporary art, such as: Cildo Meireles, Danh Vō, Damián Ortega, Jonathan Monk, Jorge Macchi, Carlos Garaicoa, Nina Canell, Thomas Struth, Robert Kinmont, Sanja Iveković, Sofia Hultén, Thomas Ruff, Robert Breer, Bernd & Hilla Becher, Jonathas de Andrade, Armando Andrade Tudela, Walid Raad, Alighiero Boetti or Emily Jacir, among others.

Recently, Luiz Augusto Teixeira de Freitas bought a painting by Jorge Queiroz, almost twenty years after he acquired two drawings, one by Howard Hodgkin and the other by Hans Hartung, at a London auction in the late nineties. It was the beginning of his collection, of his passion for acquiring contemporary art works during these almost two decades, "on average, it turns out that I have bought almost one work of art a day", he tells us humorously.

Conceptual art is of capital importance in this collection; the intangible, the narrative that surrounds the work and that often has to do with architecture or literature - another of Luiz Augusto's passions - and is very present in the collection, as is the case with Labyrinth, a

piece by Polish artist Monika Sosnowska, which the curator connects with the poem by Borges, which the title of the exhibition derives from. Another of the artists for whom he has a special fondness, Jonathan Monk, showcases in this exhibition a unique piece of work that has an enormous emotional content for Luiz Augusto. Tree Piece tells a story between artist and collector: "twice a year for ten years, Monk planted a tree for me, and Monk made a Polaroid of each tree at the time it was planted, and sent it to me", until the tree gradually became part of the landscape. "The piece will be finished once the twenty trees are planted and the twenty photographs are taken," Monk told Luiz Augusto.

Another artist with a great presence in the collection is Damián Ortega, "a very important artist in the collection", who he began to buy from at a very young age. Among other works by this artist, the spectacular Italian Miracolo will be shown: three vespas hanging from the ceiling which welcome the visitor. Also noteworthy are the installations by Abraham Cruzvillegas, Allora & Calzadilla, Carlos Garaicoa, Hans Peter Feldmann, Gabriel Kuri or Nina Canell.

Luiz Augusto gives special importance to the artist as opposed to the collector, "there have been artists who have immediately changed my way of seeing art, but some have also made me begin to see life in a different light". This unusual conception of the artist, Luiz Augusto believes that "an artist, in his purest form, should not live from his art", since, in his opinion, "the artist depends on his work to earn a living, his creative process is immediately conditioned". That is why he always tries to be in the background, which is why he gave much thought to this presentation of his collection in Madrid. Luiz Augusto does not like to present his collection as a whole and with his name, since "exhibitions should speak of the artists, not of the collectors", he claims.

Since its inception, the Coleção Teixeira de Freitas has been very consistent in its motivations and interests - be it architecture, literature, books or conceptual art - and indeed, in this case, the curator of the exhibition Luiza Teixeira de Freitas confesses, "we could speak of a genuine human obsession, a clearly discernible feature in the way the collection has been shaped", and this can be seen very clearly in the selection of works on display at the Santander Art Gallery.

The exhibition

Although it is not a thematic presentation, in this exhibition one can distinguish the different themes that underlie the works produced with very diverse techniques, from painting, drawing, photography, sculpture and video to artist's books. The title of the exhibition, *There'll never be a door. You're inside*, defines the collector's mood in terms of the impetus, concerns and ambitions he feels when forming his collection. Taken from the first verse of Jorge Luis Borges' poem "Laberinto", these words reiterate how absolutely inseparable art and life are, a collector and his passion, "artists, specialists, gallery owners, curators, critics... in short, everyone who is part of the art world taught me to pursue my own path and, why not, my own identity", confesses Luiz Augusto Teixeira de Freitas.

Luiza Teixeira de Freitas, curator of the exhibition, has selected the more than 300 works that have been divided into various sections that, without having a clear boundary, certainly reflect the various sensitivities and motivations that nourish the collection. From a social and political sense of commitment, where artists like Carlos Garaicoa or Mona Hatoum tell us various stories that concern us in the coming processes of evolution, some related to the Middle East, or time and death. A drawing cabinet is displayed, with a set-up similar to those that began to be formed in the period of the Enlightenment,

architecture and literature is featured as a projection of the word and form associated with the collective memory. Indeed, the importance of the affective aspects, feelings and emotions that nourish the path of this collection cannot be overlooked. In the gardens of the Ciudad Financiera, there will be four pieces that interact with the medium, most notably *Materia en reposo* and *Mampara* by Damián Ortega or *We the People* by Danh Võ; in addition, on another floor of the Pereda building, above the Art Room, one can find works such as *Obelisco transportable*, by Damián Ortega.

Donation of work by Damián Ortega to the Mncars

On the occasion of the exhibition of his collection at the Santander Art Gallery in Boadilla del Monte, Luiz Augusto Teixeira de Freitas, in appreciation for the organising institution, Fundación Banco Santander, has decided to donate a work from his collection to the Museo Nacional Centro de Arte Reina Sofía. The piece chosen by the museum's director, Manolo Borja-Villel, is *Materia en reposo*, 2003, by Mexican artist Damián Ortega, which will be on display until June 9, in the gardens of Banco Santander's Financial City, as part of the selection of works in this great exhibition.

Damián Ortega (Mexico City, 1967) lives between Mexico City and Berlin. He is one of the most important Mexican artists. His artistic activity is interested in specific situations and everyday objects that in some cases he alters or transforms as a starting point for a subtle subversion of their original meaning and function. These objects provide him with a vocabulary for a critical discourse on various topics, from mass production to the consumption of goods and poverty, and from capitalism to the complexity of political and economic systems. This is the case of *Materia en reposo* (2003), in which movement, and unexpected variations articulate a brick wall of an unfinished house, a symbol of vulnerability and transformation, with the social background of Mexico's most humble neighbourhoods, where many families have one of these brick blocks next to their house. More information: <http://www.kurimanzutto.com/artists/damian-ortega>

Workshops for families, schools and accessibility

Fundación Banco Santander, in parallel with the exhibition, organises intergenerational visits-workshops for families, visits for schools and carries out an accessibility programme for groups with cognitive diversity from March to June. Educators can discover the works in the exhibition at the Art Gallery and take part in various experiences in the exhibition space. *Pedagogías Invisibles* and *Mirarte* are the organisations that will be in charge of running these workshops and visits.

More information at

www.fundacionbancosantander.com

Artist books and ephemera

The collection of artist's books and Ephemera, integrated in the Coleção Teixeira de Freitas, began in parallel with the main collection, and is conceived from the passion of Luiz Augusto for literature and books, also because, for Luiza Teixeira de Freitas - curator of the exhibition -

"an artist's book is the bearer of something especially personal and authentic for the artistic practice", and requires dedication and time, a luxury these days.

Initially, this collection focused on books by artists represented in the collection and then it expanded to include conceptual artists of the sixties and seventies, documents, posters, etc. Today they have started *Taffimai*, a small publishing house for artist's books.

Luiz Augusto Teixeira de Freitas

Brazilian art collector. Resident in Lisbon, Luis Augusto Teixeira de Freitas is a founding member of the law firm Teixeira de Freitas, Rodrigues e Associados, founded in 1993, an international corporation with activities in Portugal, Angola and Mozambique. Since 2002 Teixeira de Freitas has formed an extensive art collection, unique in its strength and consistency, which has focused on the artistic creation of the last two decades, with special attention to emerging artists. The works come from and refer to architecture, construction or deconstruction and building in a variety of ways. There is also a group of pieces by historical artists who developed their activity between the sixties and the seventies, whose works operate as matrices of diverse matters and key issues in the Collection. In recent years, Luiz Augusto has begun collecting artist's books and ephemerals. Teixeira de Freitas is also the owner of the Coleção de Desenhos da Madeira, a collection dedicated exclusively to works on paper.

Luiza Teixeira de Freitas

Luiza lives in Lisbon, where she works as a curator and consultant for private collections, and collaborates with independent curators. Responsible for the *Taffimai* project, an independent publishing house that works with artist's books and other initiatives. Among her curatorial projects: *Uma Fresta de Possibilidade: Duas Coleções em Diálogo* (Fundação Eugénio de Almeida, Évora, 2017); *Paloma Bosquê: Oco e a Emenda* (Pavilhão Branco, Museu da Cidade, Lisbon, 2017); *Amalia Pica: A un brazo de distância* (NC-arte, Bogotá, 2017); *O que eu sou* (MAAT, Lisbon, 2017); *El que camina al lado* (Travesía Cuatro, Madrid, 2016 e Guadalajara, 2016); *An Infinite Conversation* (Museu Berardo, Lisboa, 2014); *Apestraction* by Damián Ortega (Freud Museum, Londres, 2013). Luiza was also Development Manager of Chisenhale Gallery in London (2011-14), and Assistant Curator of the Marrakech Biennale *Works and Places* (2009) and Assistant Curator at the Tate Modern, London, with the exhibitions by Cildo Meireles and Cy Twombly (2008). Luiza is a strategy consultant for the Delfina Foundation in London.

About Fundación Banco Santander

At Fundación Banco Santander we work to contribute to the construction of a more equitable, inclusive and sustainable society.

With this objective, we develop initiatives grouped into three lines of action: the promotion of culture as a tool for understanding the world around us, social action to facilitate the progress of vulnerable groups and care of the environment to protect natural heritage.

In all our programmes we strive to create networks of collaboration with the third sector

in order to face the main global challenges together.