

- **Exhibition:** "Repentance"
 - **Artist:** Guillermo Paneque
 - **Date:** April 9 – June 22, 2014.
 - **Exhibition Session:** *Beyond Figure*
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Traditionally, certain pictures have spontaneously revealed secrets hidden beneath the surface, evidence of what are known as *pentimenti*-literally, "repentances"-which have always provided valuable insights into the process of creating a painting. In another field, writers like Octavio Paz, Neruda and Sábato used successive editions to make changes and corrections, and occasionally even to include earlier versions of their works. This pattern of conduct poses interesting questions about the creative process: does it end when the book is finished, or can it continue over the years and find expression in subsequent editions?

My work has never been productive in isolation; it only acquires meaning or interest through constant dialogue with other works, contexts and stories. It functions like a palimpsest that retains the traces of an earlier work while also offering a new composition, hovering between inescapable repetition and speculation about what has been omitted. My anthropological curiosity usually drives me to maintain a fragmented vision throughout the process, a vision frozen in time and open to the reactivation of memory through imagination and reinterpretation.

This exhibition project should be viewed as a preliminary, inconclusive effort that attempts to challenge the certainty of the "retrospective" as an event, from promotion to installation. The STAGING of a "retrospective" show is the central concept around which the project is organized, seizing this invitation to exhibit at the CAAC as an opportunity to draw connections between disparate pieces and the local context, a way of re-articulating

works from the past and other new creations devised especially for the occasion. Finished works can produce "non-existent works"... The objects and pieces, which are usually an end in themselves, are on this occasion the means to an end.

DIVIDED IN TWO ACTS, the exhibition establishes contact between two separate worlds: two different contexts and two paths. The first part of the show, with no chronological or linear structure, focuses on a web that operates as a series of intersections and overlaps of works and techniques from different periods, exploring from a contemporary perspective the classic idea of the *memento mori* -a symbol of earthly transience- as well as the nature and merits of the act of creating an artistic object. The second part of the exhibition features works (paintings and drawings), objects and relics compiled as material for a possible film about the Sevillian artist Miguel Pérez Aguilera, grand master of the local avant-garde scene.

The second story may complement the one we have already seen, or it may be a reformulation of the first part, circling around the logic of mythology. It might also be a visionary take on the preceding part, or perhaps the first act will be a commentary on the second. A shameless aspiration for the poetic: one world trying to adjust to another.

Guillermo Paneque