

*La trahison trahie*  
*[La traició traïda]*  
*[La traición traicionada]*

Pep Agut's exhibition is the second individual held at the gallery and the first at our headquarters in Madrid coinciding with his exhibition "Meridiano de Madrid: dream and lie" at Palacio de Cristal of the Reina Sofía Museum until August.

At the crossroads between reality and fiction, art becomes a limbo capable of producing both without, paradoxically, being able to define itself. Art seems to be, thus, like a Heraclitian river that borders them both, affirming itself in its own dilution and moving downstream, always, with another step (not) further.

" **The betrayal betrayed** " drags in its waters, like boulders, the positions of René Magritte and Marcel Broodthaers. I will dare to define the first as the artist of dysfunction and the second as the artist of death. Interpreting them, I will drown by affirming with my work that: 1) This is not a corpse, and 2) The images drown in the waters of their own betrayed betrayal.

Three specific works are displayed in the gallery spaces.

At the beginning, "Projects for my own Stone (weekly)", a diary on my own deaths and their representations. 7 deaths as the 7 days of the week.

In the second, with " The betrayal betrayed ", references the two great Belgian artists (Magritte & Broodthaers), to reality, representation, delirium, and death executed on people or objects. Images always from power.

In the last space, with "This is not a corpse (business cards)", articulates the living presence of many of the people executed by the Franco dictatorship regime in the years after the civil war collected by the Memoria y Libertad foundation.

I would like to summarize the whole of the works with a suggestion: to forget the past one must remember to do so"

Pep Agut. Terrasa, June 2021

## **Pep Agut** (Terrassa, Barcelona, Spain, 1961)

Studied at the Facultat de Belles Arts de Sant Jordi of the University of Barcelona (1979-84). He played at the XXIII Olympiad - Los Angeles (1984). In 1988 he moved to Cologne (Germany) until 1991 when he was invited to Paris by the Fondation Cartier. He moved back to Barcelona in 1992, and he's currently living in Terrassa.

Pep Agut, sometimes framed in the post-conceptualism of the 1990s in Spain, reflects largely on the role of the artist, the problem of representation and place of art within a system that he considers weighed down by spectacularization and in which work of art is reduced to mere merchandise, but at the same time, and particularly since the 1980s, he is shown as one of the main actors on the set founding of neoliberalism.

He has had solo and group exhibitions in large events such as the XLV Venice Biennale (1993), Prospekt (1996), the XI th Sidney Biennale (1998), Art Unlimited, Basel (2004) as well as in museums such as the Tel Aviv Museum of Contemporary Art (1993) or the MACBA, Museu d'Art Contemporani, Barcelona (2000) among others. He has coordinated and participated in seminars and conferences and has lectured at the University of Barcelona.

### SELECTION OF WORKS IN COLLECTIONS

ARTIUM Museum of Contemporary Art of Vitoria. Vitoria; Bank of Spain, Madrid; Collection Caja Mediterráneo Foundation, Alicante; CAPC Musée d'Art Contemporain, Bordeaux; Caixa Collection Terrassa. Terrassa; Cajamadrid Foundation Collection, Madrid; Coca-Cola Foundation Collection, Madrid; Dhont-Dhaenens Museum, Deurle; ECB European Central Bank, Frankfurt; Fons d'Art of the Generalitat de Catalunya, Barcelona. FRAC Haut Normandie, Rouen; FRAC Languedoc-Roussillon, Montpellier; La Caixa Foundation, Barcelona; MACBA Museu d'Art Contemporani de Barcelona, Barcelona; MNCARS Reina Sofía National Art Center Museum, Madrid; Rochechouart Departmental Museum, Limoges.

**A U R A L**  
A r t e C o n t e m p o r à n e o

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