ENTRE RUEDA Y BAHAMONTES

Carlos Maciá & Misha Bies Golas

IN COLABORATION WITH **Ángel Calvo Ulloa**

07/06/ – 31/07/2019

In February 2014, Carlos Maciá and Misha Bies Golas toured the streets of Madrid for three days. They were looking for something, an excuse, to put a project together, and they were looking for it through some of the places that they had toured together before. During those walks, each collected object suddenly became a burden that forced to be loaded on foot to the first floor left of
number 3, Guillermo Rolland Street, where the Hall is still there, that room that Ángela Cuadra and Daisuke Kato direct as a space project.

The experience resulted in an exhibition entitled "In the car of San Fernando", an installation of resounding sobriety that had little or nothing to do with what usually remains of this type of drifts. Without documentary ambitions, the central sculpture, "Tribute to Gerardo Rueda" also became a poster printed for the occasion in an old Vallecano print shop historically focused on the reproduction of a large part of the boxing posters that can still be seen glued on the streets of Madrid. What better place than that printery to take care of the tribute to Rueda, located in the neighbourhood where a street is named after the painter.

Years later, Carlos Maciá and Misha Bies Golas have decided to work together again, and they have done it through a round-trip collaboration, which has been developed in their respective studios. Each one has intervened some of the printed posters and has sent them to the other, so that both work on them. The result is a set of pieces that mix the operating way of both, sometimes to such confusing limits that what we expect from one actually corresponds to the other and vice versa.

"Between Rueda and Bahamontes" is an exercise done halfway between the solemn and the pathetic that art can be. The question is to give equal importance, for example, to the way in which either the painter or the champion of cycling confront their work, either in their dedication or in their solitude. Thus, the bananas of Bahamontes crown that sculpture or suggest the loaves with which Picasso replaced his hands in the photo that Robert Doisneau took in 1952. Like painting, the fruit brings a visual and metaphorical delight that turns the seemingly defenceless into a sinful element in the eyes of a Catholic society like ours, and that's what art has always played to, to bring out our colours and make us feel witnesses of something forbidden.

Ángel Calvo Ulloa