



CONCHA JEREZ'S GENERAL BIOGRAPHY (2024)

Born in Las Palmas de Gran Canaria in 1941. InterMedia Artist. High School Diploma at Washington Lee High School (USA).

She studied piano at the Royal Conservatory of Music in Madrid and Political Science at the University of Madrid.

From 1970 onwards she dedicated herself professionally to art.

From 1991 to 2011 she was Professor in the Faculty of Fine Arts at the University of Salamanca.

Gold Medal for Merit in Fine Arts 2011.

MAV Award 2012 in recognition of her career as an artist.

National Fine Arts Award 2015.

Velazquez Award for Fine Arts 2017.

Gold Medal of the Canary Islands 2018

Se has carried out various individual works, continuously, from 1973 to the present day in Spain, Portugal, France, Belgium, Holland, Denmark, Sweden, Finland, Italy, Germany, Austria, Poland, Serbia, Czech Republic, United States, Mexico, Argentina, Venezuela and Colombia.

Since 1976 she has focused her work on the development of the concept of Installation, as an In Situ work, in large-scale concrete spaces -many works with an InterMedia character-, extending her activity to Performance since the beginning of the 80s.

Concha Jerez has been invited to participate as an artist in relevant **events, exhibitions and festivals.**

In the eighties, among others, the following are worth mentioning: Fuera de Formato (Madrid, 1983), SACOM (1983. Museo Vostell de Malpartida), Seminary of Experimental Art (1983. Museum Norköping, Sweden), Thou Art Festival (1984, Ålborg, Denmark), I Festival de Vídeo de Madrid (1984), Festivales de Navarra (1985, Pamplona), Schloss Solitude. Planen und Projekten (1986. Stuttgart), Novena Muestra Internacional de Teatro (1987, Valladolid), Una obra para un espacio (1987. Comunidad de Madrid), European Media Arts Festival (1988. Osnabrück), TRANSPARADE (1989. Molinos del Segura, Murcia), L'Hospitalet Art (1989. Barcelona), I Festival de Poesía Acción y Performance (1989, Peñíscola) and Artistas Españolas en Europa (1989. Waino Aaltosen Museum, Turku).

In the nineties Concha Jerez was invited to create works for: Madrid Espacio de Interferencias (1990), Künstlerinnen des Zwanzigsten Jahrhunderts (1990, Museum Wiesbaden), In Control (1993, Graz), Ciclo de ACCIONES (1999, MOPU. Madrid).

In the two thousands Concha Jerez was commissioned to create a Site Specific project to commemorate the 125th Anniversary of the Círculo de Bellas Artes in Madrid (2005). Other invitations were for La Noche en Blanco (2007, Madrid), Festival de Acciones (2008, MNCARS, Madrid), FEM-10 (2010, Girona), FACIL (2010, Salamanca), Steirischer Herbst and Musikprotokoll (2010, ESC, Graz), FASE (2012, Círculo de BBAA, Madrid), FASE (2012, Vila Elizabeth, Berlin), LO QUE LLEVA EL VIENTO II (2013, Lanzarote), Steirischer Herbst Festival (2017, ESC, Graz). In 2018 she was invited by the Palazzo Ducale in Mantova to create a site-specific installation in the spaces of the Corte Vecchia. In 2021 she was invited by the ESTAMPA Fair to create a site-specific work and in 2022 she was invited by El Pais to create an installation for ARCO 22.

Among Concha Jerez's **individual Site Specific Installations of the seventies** are: La Autocensura (1976, Galería Propac, Madrid), Significación del estilo (1978, Galería Ovidio, Madrid) and 12 págs. de Crítica de Arte de Madrid (1979, Sala Tres, Sabadell).

Among the individual **Site Specific installations by Concha Jerez in the eighties**, special mention should be made of the following: Identidad de un espacio geográfico, la Plaza de Colón (1983, Fuera de Formato, Madrid), Retorno al comienzo (1983, Museo Vostell de Malpartida), Would you like to climb up the stair or... (1983, Museum Norköping, Sweden), Subes, trepas, descienes en la escalera o...? (1984, I International Video Festival, Círculo de BBAA, Madrid), OSNABRÜCK : OSNABRÜCK (1988, European Media Arts Festival, Osnabrück), Límites de medición (1987, Una Obra para un Espacio, Sala del Canal, Madrid), Al teatro, espejismo de Memoria y... (1987, 9 Muestra Internacional de Teatro, Valladolid), Caixa de Quotidianitat (1988, Fundació La Caixa, Barcelona), Transgresión de Tiempos (1989, Capilla del Oidor, Alcalá de Henares), DIA-RIO (1989, Los Molinos del Segura, Murcia), Punto Singular (1989, Festival de Música de Alicante, Castillo de Sta. Bárbara) and Inside Time Limit I (1989, Waino Aaltosen Museum, Turku, Finland).

Among the **Site Specific individual installations of the nineties** by Concha Jerez, we would like to highlight: Laberinto de Tiempos (1990, Madrid Espacio de Interferencias, Círculo de BBAA, Madrid), Limit of Times (1990, Musikhuset, Åarhus, Denmark), Goethe as a Voyeur (1990, Künstlerinnen des Zwanzigsten Jahrhunderts, Museum Wiesbaden), Inside Time Limit 4 (1990, Frauen Museum, Bonn), Mirage Limit (1991, Kunstverein, Ludwigsburg), Immaterielle Landschaft (1992, Galerie Lüpke, Interference Landscapes (1993, In Control, Künstlerhaus, Graz), Trayecto de Interferencias (1994, Galería Trayecto, Vitoria), La fosca del Mirall (1997, Can Palauet, Mataró), Viajante de Paraisos Fragmentados (1994, Museo del Ferrocarril), Golden Stars (1994, Galerie Schüppenhauer, Köln), La fosca del Mirall (1997, Can Palauet, Mataró), En el Umbral de la Mirada (1997, Museo Pablo Gargallo, Zaragoza) and The Nomad of Memory (1997, Städtische Galerie Böblingen).

Concha Jerez's individual Site Specific installations of two thousands include: Restos Anónimos del Naufragio (2001, La Regenta, Las Palmas de Gran Canaria), Caminant Entre (2003, Caixa de Pensions Foundation, Tarragona), Jardín de Palabras Escritas. Berlin Version (2003, Instituto Cervantes, Berlin), Garden of Written Words. New York Version (2003, Instituto Cervantes, New York), Garden of Written Words. Version Círculo de BBAA (2005, 125th Anniversary of the Círculo de BBAA, Madrid), Garden of Written Words. Belgrade Version (2006, Instituto Cervantes, Belgrade), 155 h.4 33 " (2010, Steirischer Herbst and Musikprotokoll, ESC. Graz, Austria), 980 Unique 4'33 '1Intervals (2013, Sala del Charco, Lanzarote), A la búsqueda del Paisaje Itaca, Paisajes de Ambigüedad y Paisaje Entre (2014, MUSAC, León), Tiempo Autocensurado (2016 , Sala Verónicas, Murcia), A la Memoria del Conocimiento and En busca de Paraísos Imaginados (2016, Iglesia de los Sagrados Corazones, Palma de Mallorca), In Searching Lost Paradises (2017, ESC, Graz), Náufragos a la búsqueda de Paraísos Perdidos, Paisaje de Ambigüedad, PAISAJE ENTRE, Espectros de Silencios, Fragmentos de Memorias del Júlán (2017, CAAM, Las Palmas de Gran Canaria), Xm3 de Memoria Autocensurada, Xm3 de Memoria Olvidada, Xm3 de Memoria Silenciada, Xm3 de Memoria Escrita y Oralizada, Mi definición de Silencio, Cartas a dos amigos ausentes, Memoria del ENTRE and Paisaje de letras (2020, MNCARS, Madrid), Memoria del ENTRE. Freijo Gallery version (2021. Freijo Gallery, Madrid), In Search of Forgotten Paradises (2021, ESTAMPA Fair), MENU(S) OF THE DAY (2022, El Pais stand at ARCO 22. Madrid), Memoria del ENTRE. Version Estrany de la Mota Gallery (2022. Estrany de la Mota Gallery. Barcelona), La fosca dell mirall, Memoria oral silenciada y Textos autocensurados 1 y 2 (2022. El Born, Centre de Cultura i Memoria. Barcelona), Tiempo/Espacio Real, Virtual y Mental, Tiempo Diario, Tiempo Estratificado, Tiempo Laberíntico, Tiempo Autocensurado, Tiempo de Memoria Silenciada y Tiempo de Silencio Interior Autocensurado (2023, CAAC, Sevilla), among others.

Concha Jerez's solo exhibitions in the eighties include: Fragmentos de Tiempo (1986, Museo de Bellas Artes de Asturias), Fragmente der Erinnerung (1987, Galerie Brigitte March, Stuttgart), PIEZAS 1983-88 (1988, Galeria Angel Romero, Madrid).

Among **Concha Jerez's solo exhibitions in the nineties we should mention**: Tiempo Límite, Zet Grenze, Time Limit. Temps Limite (1990, Galerie Brigitte March, Stuttgart), Interference Units (1994, Galerie Sandmann & Haak, Hannover), INTERFERENCIAS (1996, Museo de Bellas Artes de Santander), INTERFERENZEN (1996, Frauen Museum, Bonn), Shadows of the Scenary (1999, Galerie Schüppenhauer, Köln).

Among **Concha Jerez' s solo exhibitions during the two thousands** we would like to point out: Del Lugar al No-Lugar (2001, Koldo Mitxelena Kulturunea), IRRADIACIONES (2007, DA2, Salamanca), TIEMPO INTERIOR (2009, Galeria Adora Calvo, Salamanca), MÚSICA DIARIA (2009, Galería Saro León, Las Palmas de Gran Canaria), Interferencias en los Medios (2014, MUSAC, León), Tiempo DIA-RIO (2016, Sala Verónicas. Murcia), Á la recherche des Utopies Perdues (2016, Galerie Brigitte March, Stuttgart), PUNTO(S) SINGULAR(ES) (2016, Galería Aural, Alicante), Concha Jerez. INTERFERENCIAS (2016, CAAM, Las Palmas de Gran Canaria), Que nos roban la Memoria (2020, MNCARS, Madrid), Mediciones de Tiempos (2021, Freijo Gallery, Madrid), Tot caminant entre idees (2022. Galería Angels de la Mota, Barcelona) and Silencios de Tiempos (2023. Centro Andaluz de Arte Contemporáneo, Sevilla).

Among the **performances carried out in the eighties by Concha Jerez**, the following should be mentioned: Music for the Memory of a Meeting and Thou Art, Ar(n)'t You, Me or...? (1984, Janfru Ane Teatret, Ålborg, Denmark), Through them, me or...? (1984, Trekanten, Copenhagen), Memoria: Ambigüedad, Concreción o...? (1985, Navarra Festivals, Pamplona), In Memoriam (1986, Municipal Auditorium of the Exhibition, Avilés), Música para un lugar I (1986, Wewerka Gallery, Malpartida de Cáceres), In Quotidianitatis Memoriam (1987, Hall K 18, Kassel), Laberinto de Lenguajes (1989, I Festival de Poesía Acción y Performance, Peñíscola Castle) among others.

Among the **performances carried out in the nineties by Concha Jerez** we would point out: Laberinth of Languages (1990, Kvindemuset, Åarhus, Denmark), Interference Art (1993, Künstlerhaus, Graz, Austria), Hypertext from Walking Through Broken Utopias (1994, ESC, Graz, Austria), Paréntesis de Interferencias (1994, Centro Penitenciario de Carabanchel, Madrid), Golden Stars' Food (1995, Galerie am Fischmark, Erfurt, Germany), Hypertext from Interferenzen (1996, Frauen Museum, Bonn), The Nomad of Memory (1997, Städtische Galerie Böblingen, Germany), Letter to a Stolen Friend. Wol Vostell (1998, Museo Vostell de Malpartida de Cáceres), Hypertext from Shadows of the Scenary (1999, Galerie Schüppenhauer, Köln), Fragmentos de Memoria (1999, Galería Trayecto, Vitoria) and Mediciones de la Ciudad de la Mente (1999, Sala 2 Ministerio de Fomento, Madrid).

Among the **performances carried out in the thousands by Concha Jerez**, the following should be highlighted: Paisaje de Palabras 1 (2001, Jardín de la Catedral, Donosti / S. Sebastián), Vosteliana (2001, Jardín de la Catedral, Donosti / S. Sebastián), Vosteliana (2001, Los Barruecos, Malpartida de Cáceres), Paisaje de Palabras 2 (2003, Cervantes Institute, Berlin), Paisaje de Palabras 3 (2003, Cervantes Institute, New York), Menú del Día I (2003, Restaurante del Cabanyal, Valencia), Paisaje de Palabras 4 (2005, Círculo de BBAA, Madrid), Paisaje de Palabras 5 (2006, Cervantes Institute, Belgrade), Paisaje de Palabras 6 (2007, Fundación Mapfre Guanarteme, Las Palmas de Gran Canaria), Menú del Día 2 (2007, Faculty of Fine Arts, Pontevedra), Paisaje de Signos (2008, MNCARS, Madrid), Música Diaria (2009,

Galería Saro León, Las Palmas de Gran Canaria), Caminando a través de Músicas Diarias I (2010, FEM-10, Universitat de Girona), Caminando a través de Músicas Diarias 2 (2010, FÁCIL, Salamanca), Cuatro Visitas Guiadas de 4 '33'. Version Museu D'Art de Girona (2011, Museu D'Art de Girona), Cuatro Recorridos de 4'33' (2011, DA2, Salamanca), Through Selfcensureships (2011, Showroom Arnhem, Arnhem), Cuatro Visitas Guiadas de 4 '33'. MACA Version (2011, Alicante Music Festival, MACA), Four Guided Tours of 4 '33'. Version Círculo de BBAA (2012, F.A.S.E. Círculo de BBAA, Madrid), Four Guided Visits of 4 '33'. Version Villa Elisabeth (2012, F.A.S.E. Villa Elisabeth, Berlin), Intervalo Único de Tiempo Autocensurado (2013, LO QUE LLEVA EL VIENTO II, Lanzarote), Intervalo Único de Tiempo Autocensurado, MUSAC Version, Four Guided Visits of 4 '33'. MUSAC Version, From Private Gesture to Public Sign (2014, MUSAC, León), Four Guided Visits of 4 '33'. Bonnemaison Version (2014, Barcelona), Single Self-Censored Time Interval, Verónicas Version (2016, Murcia), Single Self-Censored Time Interval, CAAM Version (2017, Las Palmas de Gran Canaria), Single Self-Censored Time Interval, Version Sala Amós (2021, Logroño), Intervalo Único de Tiempo Autocensurado, Version Dados Negros (2022, Villanueva de los Infantes), Intervalo Único de Tiempo Autocensurado, Version Centre del Carne (2023, Valencia), among others.

In the **seventies, eighties, nineties and two thousands, Concha Jerez** has produced a large number of Visual Pieces, InterMedia works, Video Art works, Sound and Visual Art works, Artist's Books, and artist's editions.

Between **1977 and 2011 Concha Jerez** has given courses, seminars and workshops organised by various institutions such as M.E.A.C. Teachers' Centres. (1984-1992), Comunidad de Madrid (1984-1985, 1992), Acción Educativa (1984-87), Fundación Municipal de Cultura de Gijón (1985, 1989-1990, 1995), Instituto de la Juventud (1986-1987), Museo Español de Arte Contemporáneo (1986), Ministerio de Educación y Ciencia (1986-1988), Madrid City Council (1986), Valencia City Council (1987), Círculo de Bellas Artes de Madrid (1988), Fundación Municipal de Cultura de Valladolid (1989-1990, 1996), Arteleku (1989, 1992, San Sebastián), Instituto de Estética y Teoría de las Artes de Madrid (1989), Faculty of Fine Arts of Granada (1990-1991), University of Las Palmas de Gran Canaria (1992, 1994, 1996), Faculty of Fine Arts of the University of Valencia (1993), Atlantic Centre of Modern Art of Las Palmas de Gran Canaria (1994, 1995), Fundació Pilar y Joan Miró de Palma de Mallorca (1996), Faculty of Education Sciences of the University of Salamanca (1997), Faculty of Fine Arts of Granada (2008), Centre d'Art Santa Mónica (2011) and MUSAC in León (2014), among others.

Between **1991 and 2011 Concha Jerez** was a lecturer in the Faculty of Fine Arts at the University of Salamanca.

Among **Concha Jerez' s own publications** figure more than twenty personal monographic publications, several CDRom, DVDs and participation in others such as OUT OF FORMAT (1983), TAIDEHALLI / PERFORMANCE (1985), SCHLOSS

SOLITUDE, PLÄNE UND PROJEKTE (1986), BALCON 2 (1988), ARTICS (1989), BROADEN/IN/GATES (1992), DO(K)S (1993), ATLANTICA (1998), ARTE VISION (2000) and TRANSVERSAL (2002 and 2005) among others.

Concha Jerez has permanent works in museums such as the Moderner Kunst Museum in Nörköping (Sweden), Museo Vostell in Malpartida, Staatsgalerie in Stuttgart, Museum Wiesbaden, ARTIUM in Vitoria, Museo Centro de Arte Reina Sofía (MNCARS), MACBA in Barcelona, Centro Andaluz de Arte Contemporáneo (CAAC), Museo de Bellas Artes in Santander, Museo Jovellanos, Museo de Villafamés, ZKM in Karlsruhe, CAAM in Las Palmas de Gran Canaria, CAAM in Las Palmas de Gran Canaria, CAAM of Las Palmas de Gran Canaria Museo de la Solidaridad Salvador Allende and in collections such as those of the Fundació Caixa de Pensions de Barcelona, Fundación Colegio del Rey, Comunidad de Madrid, Caja Burgos, Biblioteca Nacional, Brigitte March de Stuttgart, Schüppenhauer de Köln, ARCHIVO LAFUENTE, Fundación Banco de Sabadell, Colección Art Institut of Chicago, Colección Complesso Museale Palazzo Ducale di Manova, MACBA and CAAC de Sevilla, among others.