

Critical [Ex]positions

Critical Discourses in Spanish Art, 1975-1995

Interpretative Criteria

PROPAC / 1980 / ATLÁNTICA / MADRID DF / FUERA DE FORMATO

Critical Interpretations

**MADRID. ESPACIO DE INTERFERENCIAS / EL SUEÑO IMPERATIVO /
100 % / ESPACIOS PÚBLICOS - SUEÑOS PRIVADOS**

Theoretical Displacements

**ANTES Y DESPUÉS DEL ENTUSIASMO / ILUMINACIONES PROFANAS /
EL PUNTO CIEGO. ARTE ESPAÑOL DE LOS AÑOS 90**

Critical Attempts. Debates [17-18 February, 24-25 March and 5-6 May]

CENTRO GALEGO DE ARTE CONTEMPORÁNEA

Santiago de Compostela

Curators: Armando Montesinos, Mariano Navarro

Opening: 17th February 20:00 h

From 17th February to 28th May 2017

Hall, Double Space, ground floor, first floor, basement

On the day of the opening, 17 February, at 6 p.m., the project will be opened to the public with the first debate on *Critical Attempts: Mental Maps and Lines of Research*.

Critical [Ex]positions

Critical Discourses in Spanish Art, 1975-1995

Critical [Ex]positions. Critical Discourses in Spanish Art 1975-1995 is made up of three simultaneous and complementary exhibitions that map the most significant emerging lines of art critique by reviewing and re-interpreting a series of displays produced at that time, showing works by Spanish artists present in these exhibitions, and documentary material to contextualise the different successive episodes.

The project covers a historical period of profound social, cultural and generational transformations. The end of the dictatorship and the consolidation of democracy would bring with them both the material development—creation of museums and contemporary art centres, multiplication of the media, etc.—and the intellectual development—university-level Fine Arts studies, development of critique, etc.—of the art system. Market problems, the full incorporation of women into artistic practices, or the new figure of the exhibition curator are just a few examples of the changes that occurred over those two decades.

In this 'exhibition of exhibitions,' each one has been recreated with the sense of evoking the atmosphere of an era as well as critical intentions, less so with the, impossible, desire to faithfully reproduce the past. At times it has been complicated to trace both works and documentation; at others, not so difficult, and we have been able to rely on the collaboration of the artists and curators of those exhibitions.

Critical [Ex]positions aims to highlight the existence of critical criteria and interpretations that have shaped different theoretical lines and discourses, sometimes with shared elements and other times with clearly opposing ones, thus contradicting the cliché that critical thinking has never been part of the Spanish art world.

The series of debates *Critical Attempts* is another one of the project's core elements. In continuous present and from the very exhibition rooms themselves, it offers a review of the main issues confronting current critical thinking. It will consist of ten round table debates which will bring together more than forty Spanish artists, critics and curators. The participants' views, along with other content, will be published in a magazine directed by the exhibition curators and coordinated by Natalia Poncela.

Santiago Olmo. Director do proxecto

INTERPRETATIVE CRITERIA

Interpretative Criteria responds to an initial period, during the nineteen-eighties and nineties, in which respective curators define, on the one hand, their working role while, on the other, highlighting new aesthetic realities and singling out the artists creating them. It reconstructs, through visual and documentary media, the process followed in order to incorporate contemporary artists into that scene, which consisted, fundamentally, of a series of exhibitions of varying scope and nature made up of different critical options: in some cases aesthetic, with political projects in others, or adapting progressively to the social changes the country was undergoing.

The exhibitions contemplated are the following: *Propac, 1980, Madrid D.F., Atlántica* and *Fuera de formato* (Out of Format).

The artists represented are Carlos Alcolea, Nacho Criado, Santiago Serrano, Guillermo Pérez Villalta, Miguel Ángel Campano, Manolo Quejido, Chema Cobo, Alfonso Albacete, Juan Antonio Aguirre, José Manuel Broto, Gerardo Delgado, Juan Navarro Baldeweg, Eva Lootz, Adolfo Schlosser, Menchu Lamas, Antón Patiño, Antón Lamazares, Ánxel Huete, Ignacio Basallo, Guillermo Monroy, Francisco Leiro, Esther Ferrer, Juan Hidalgo, Walter Marchetti (ZAJ), Francesc Abad, Ángel Bados, Eugènia Balcells, Eulàlia Grau, Concha Jerez, Carlos Pazos and Àngels Ribé.

PROPAC

The exhibition which we titled *Propac*, after the rooms where it was presented in Madrid, Promoción del Patrimonio Cultural, S.A. (Promotion of Cultural Heritage, L.C.), appeared with only the signatures of three participating artists, *Alcolea, Nacho Criado, Santiago Serrano*. It opened on 1 October 1976 and ran for twelve days.

It was not the first reunion of artists and critic, but it was the first to be founded on theoretical and critical discourse and, also, the first to be established as a common project of artists and critic in which stylistic differences were ignored in favour of underlining coincidence in a single project approached from three differentiating perspectives.

The relationship of the artists among themselves, and with Eduardo Alaminos, was much closer than a circumstantial reunion prompted by a group exhibition.

The combination of a figurative painter, an abstract painter and an artist who we could consider at that time close to *Arte Povera* and conceptual art was in itself a declaration of intent in that it did not establish differences, rather, on the contrary, it accentuated whatever individual exploration there was in each of them.

The short text by Eduardo Alaminos included as an introduction in the catalogue was a fundamental part of the exhibition itself.

1980 and MADRID D.F.

These two exhibitions share a continuous space as, even with different curators, they reflect a similar desire, more radical in the case of 1980 and more nuanced in *Madrid D.F.*

Both are representative of the way in which some critics, and not only those from Madrid, understood the events that were happening in the art scene.

In the former, Carlos Alcolea, Rafael Ramírez Blanco, José Manuel Broto, Chema Cobo, Gerardo Delgado, Pancho Ortuño, Guillermo Pérez Villalta, and Enrique and Manolo Quejido took part. In the latter, they were joined by Juan Antonio Aguirre, Alfonso Albacete, Juan Navarro Baldeweg, Miguel Ángel Campano, Eva Lootz, Adolfo Schlosser and Santiago Serrano.

1980, which opened on 10 October 1979, showed some novel characteristics: a curatorship signed by three critics, Juan Manuel Bonet, Ángel González and Francisco Rivas, who pronounced their desire 'not only to sign a simple text but an exhibition as a whole'; the decidedly militant nature of the authors, who understood their gesture as if it were the doubling of a bet they had made in the previous years in favour of ten artists, who represented 'a showcase of what eighties painting is going to be in our country'; that these same curators called for the support of the public and of the different agents from the art world; that they substantiated in a political position on a par with the one held in the nineteen-fifties by 'a handful of people (critics, gallery owners, government officials) who stood up for ten or twelve undisputed artists,' which made it possible for Spanish art to reach its highest peak.

The exhibition and the catalogue for *Madrid D.F.* were a true manifesto in defence of a way of understanding the act of painting, even the very act of leaning towards the practice of painting.

It has been decided not to repeat works by those who participated in one and the other, and not all of the works always correspond to those which were exhibited. In some cases, because it has been impossible to find them, in others because it has been considered that the piece is better suited to the aims of the exhibition.

ATLÁNTICA

With the creation of the State of Autonomies, following the adoption of the Constitution in 1978, a common process of identity recognition began, in which the newly-created autonomous regions sought to equate themselves with historical nationalities.

It is necessary to make some clarifications with regard to *Atlántica*, a project created in Galicia in 1980 which had some repercussions in the years immediately following. In Galicia, *Atlántica* marked a turning point; numerous artists took part in its successive exhibitions between 1980 and 1983, although not all of them coincided in all venues.



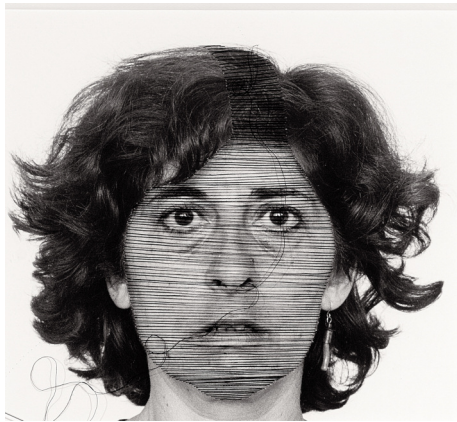
Adolfo Schlosser: *Untitled*, 1997. Asociación Colección Arte Contemporáneo - Museo Patio Herreriano. © Adolfo Schlosser, VEGAP, Santiago de Compostela, 2017

Atlántica was a project promoted and managed by artists, not relying on the figure of a curator or the technical restraint of a critic; these would come later, and they wrote and interpreted when the project drew attention outside Galicia, which was precisely one of the main aims; to draw attention to the diversity of Galicia's creative strength during those years, without worrying too much about the formal antagonisms that could be found in each of the exhibitions.

Furthermore, *Atlántica* represents, critically, a model of 'regional' exhibition which was produced frequently in the 1980s, but which in this case was the result of the collective impetus of the artists and did not depend on a local or regional promotional plan: in this sense, it upheld the critical profile exerted by the artists themselves from a perspective of cultural activism which also maintained a political tone of Galician national identity.

Given the obvious difficulties involved in dealing with the complexity of *Atlántica* in a detailed manner, we have chosen a synthesis where the choice of artists and works is based on the CGAC's collection, including both the first nucleus of artists who prompted the project together with others who also had a national and international impact.

In *Critical (Ex)positions*, *Atlántica* discovers a context which makes it possible to explain the predominance of painting and, to a lesser extent, sculpture, and which links it to a desire to overcome the past, asserting a certain idea of modernity that is also present in the exhibition 1980.



Esther Ferrer: *El libro de las cabezas*, 1973-1981. Museo Vostell, Malpartida, Cáceres. © Esther Ferrer, VEGAP, Santiago de Compostela, 2017

OUT OF FORMAT

Between the mid nineteen-seventies and the beginning of the nineteen-eighties, the predominant discipline in the Spanish art scene was painting, considered by some critics as the practice of the near future. As a reaction to the dominant aesthetic discourse, during the late nineteen-sixties and the first half of the seventies, conceptual artists, extremely active outside the commercial circuits, defended their work up until then and its continuance in the decade that was beginning.

The result was the exhibition *Out of Format* (Fuera de formato), which showed specific installations by active conceptual artists from the nineteen-seventies, recent works by various others, documentary material by those not included in the exhibition and a special section paying tribute to the group ZAJ. Of the actual exhibition little more than documentary information remains.

Of the installations that were presented, we only have photographic material of the works by Ángel Bados and Nacho Criado, both with references to the landscape, and also the preparatory drawing and photographs of Concha Jerez's work; of the four sculptures that made up Ángels Ribé's project, the reconstruction she carried out in 2011 of the work titled precisely *Paisatge* (Landscape) is shown. From the section 'Intermedia' we have documentary material from the work of Francesc Abad and some objects from which it was composed, as well as the urn and the questionnaires provided by Isidoro Valcárcel Medina for the popular consultation he carried out.

The documentary material from 'Monográfica' has not been reconstructed, but two of Eulàlia Grau's original posters are on show.

Of the *performances* that took place, on show is a slideshow that Carlos Pazos designed to be presented in his installation, lost today, *Me enamoré de una jíbaro* (I Fell in Love with a Jibaro Woman). The video *Re/Presentación* (Re/Presentation), which includes the work of the same name carried out by Nacho Criado and the members of the group ZAJ is, however, unpublished. The idea of a space of their own as a tribute to ZAJ has been maintained, with works by its three members, Walter Marchetti, Juan Hidalgo and Esther Ferrer.

CRITICAL INTERPRETATIONS

This second part of the project *Critical [Ex]positions* presents four exhibitions which took place between 1990 and 1994. It is made up of four curatorial projects, which represent examples of the true consolidation of the concept of curatorship in our country.

In the nineteen-nineties, new investigative areas opened up in the world of art. It is necessary to emphasise the importance, in those years, of the new academic consideration—no longer schools, but university faculties—of Fine Arts studies; of the new generation of young critics, also engendered in the university; of the emergence of installations, photography and video, as well as social and genre issues, and the marked presence of women artists.

Thus, beyond the controversy surrounding new languages, which grated on the defenders of traditional disciplines, we could say that these years were defined by the appearance of firm theoretical lines in the discourses of both the young artists and the new critics, educated in the knowledge of debates in the international field and in the issue of post-modern, feminist and political trends.

MADRID. SPACE OF INTERFERENCES

From February to April 1990 in Madrid's Fine Arts Circle, the exhibition *Madrid. Espacio de interferencias* (Madrid. Space of Interferences), curated by Javier Maderuelo, was presented. It refers to the course of action from the beginning of the nineteen-sixties, 'then called "experimental",' and suggests that the exhibition 'aims to be one of the starting points for dispersion that, since the genre of the "installation," is already occurring in the multiple styles and trends represented here by the different and conflicting positions of these artists with respect to the issue of the occupation of space.'

The artists chosen have been asked to install, in specific locations in Madrid's Fine Arts Circle and within its setting, a work created in terms of this space. Therefore, the exhibition boasts eleven "installations," that are supplemented with the exhibition of the sketches and drawings of their development and assembly.'

The exhibition proposed 'to show the generational continuity of the experimental seed' and on this basis presented artists from different generations. Juan Hidalgo and Valcárcel Medina had been working since the nineteen-sixties; Concha Jerez and Nacho Criado—both organisers some years previously of *Fuera de formato* (Out of Format), also presented in this project of *Critical [Ex]positions*—were from the same generation as Adolfo Schlosser and Eva Lootz, and Darío Corbeira, somewhat younger, but active since the early nineteen-seventies, acted as a bridge to the new generation: Francisco Felipe, Sara Rosenberg, Marcelo Expósito and Gabriel Fernández Corchero.

In *Critical Interpretations*, we include sketches and documents by Concha Jerez and Nacho Criado, plus one of the pieces exhibited by Darío Corbeira, two unedited sketches by Adolfo Schlosser for his sculpture *Moby Dick*, another by Eva Lootz, and a very wide range of documentary photographic material from the remaining artists.

THE IMPERATIVE DREAM

Mar Villaespesa, along with José Luis Brea and Kevin Power, edited the influential magazine *Arena*, whose six issues were published throughout 1989. They used the magazine to fashion the critical stances which marked the differences which set them aside from the climate that prevailed in the nineteen-eighties. From January to March 1991, Villaespesa curated, also in Madrid's Fine Arts Circle, the exhibition *El sueño imperativo* (The Imperative Dream), which included site-specific projects by Spanish—Francesc Abad, Chema

Cobo, Rogelio López Cuenca, Juan Luis Moraza, Pedro G. Romero and Francesc Torres—and North American artists—Terry Berkowitz, Chris Burden, Nancy Spero—or artists residing in the United States—Kevin Carter, Krzysztof Wodiczko, and Thomas Lawson, who was also a critic—, while at the same time establishing a dialogue between generations.

The catalogue opened with a section titled 'Theoretical texts,' which included texts by Richard Sennett, Vázquez Montalbán, José María Parreño, África Vidal, words that, even today, trigger rejection among those who consider that art does not need theory because, as is usually said, artworks speak for themselves.

Our exhibition includes documentation, and some of the few pieces that remain, of the works that filled all of the spaces of Madrid's Fine Arts Circle.

In the words of its curator: 'The idea of change, or the conception of art as a vehicle for social change, is an interest shared by all of the artists represented in this exhibition. Change—in the face of the social and economic dynamic that every resistance or survival strategy assumes and of the ultimate demise or suction of the Berlin wall by the vacuum cleaner that is capitalism—is today a dream. Perhaps it is about the illusion of a dream but also the certainty that it is absolutely necessary.'

The exhibition resonated strongly on account of its militant approach and of the spectacular, in the best sense of the term, public intervention by Krzysztof Wodiczko, who, scarcely three days after the beginning of the first Gulf war, and on the monument to Franco, the Victory Arch, projected images of a hand holding a petrol pump and another an assault rifle, with the terrible question 'how many?' in the middle.

100%

100%, also curated by Mar Villaespesa, along with Luisa López, and held in Seville's Contemporary Art Museum and, later, in the exhibition rooms of the Episcopal palace in Malaga at the end of 1993, exclusively showed works created by women. All of the artists —Pilar Albarracín, María José Belbel, Salomé del Campo, Mercedes Carbonell, Nuria Carrasco, Victoria Gil, Nuria León, Encarni Lozano, Pepa Rubio and Carmen Sigler— were Andalusian, given that this was a exhibition specification. As was common at this time, many exhibitions were organised with the sole participation of artists who belonged to a specific autonomous region as their frame. But *100%* was an exception, as it was a solidly curatorial project, and it managed to transcend this limitation by combining the active claim for a quota of equality and the, not so utopic, belief in art's capacity to transform society, in this case by generating the conditions making it possible to investigate female diversity and perspective, different to the masculinised and patriarchal construction of the dominant reality.

The valuable catalogue included a section of more than two hundred pages titled 'Arachnologies. Reflections on feminine aesthetic spaces,' which contained an essential selection of essays on feminist studies, unpublished in Spanish, compiled by Teresa Gómez Reus and Carmen África Vidal, which sought to palliate the huge void existing in our country in this field, and from which Alicia Murría has chosen a few fragments for this exhibition.

Our exhibition shows Pilar Albarracín's photographs of transvestites, Salomé del Campo's monochrome woods, Encarni Lozano's sculptural pieces, Pepa Rubio's pieces of furniture covered in grease, Carmen Sigler's video and Nuria Carrasco's large transfer drawings.

PUBLIC SPACES, PRIVATE DREAMS

Four years after *Madrid. Espacio de interferencias*, in 1994, the 'state of hiding' of 'the art moles' Javier Maderuelo talked about seemed to have changed, if we pay heed to the introductory text by Alicia Murría and Mariano Navarro, curators of the exhibition *Espacios públicos, sueños privados* (Public Spaces, Private Dreams):

'The starting point for our proposal was the perception of the political and social change undergone in recent years with regard to the consideration of public space and, as a converging factor, the availability of that common space for artistic intervention.'

Of the artists participating, mainly focused on sculptural investigation in its most open form, we are exhibiting works by Miquel Navarro, Sergi Aguilar, Jaume Plensa, Ángeles Marco, Eva Lootz, Susana Solano, Mitsuo Miura, Adolfo Schlosser, Soledad Sevilla, Chema Cobo and Rogelio López Cuenca; Fernando Sinaga and Perejaume also take part. Not only were completed projects presented, but also others not completed on account of 'economic difficulties, formal disagreements or even censorship for different motives and reasons.' In both cases, the curators' interest was focused more on the processes—preparatory work, drafts, etc.—which showed the decisions and attempts of the artists within the private space of the studio, than on the end results.

'It happens that in the twenty or so projects assembled we seem to find the different means and ways in which the artists have approached, in these last few years, their dialectical confrontation with the public space and, also, that their relationships of closeness, their leeways or the distance marked by their respective proposals provide sufficient and precise arguments to tackle a reflection that implies both aesthetic concepts as means of reception and that, as a consequence, exposes an unavoidably political narrative of artistic intervention. A narrative which we believe should be voiced by every spectator in his or her personal experience of what is exhibited.'

THEORETICAL DISPLACEMENTS

If *Interpretative Criteria*, the first exhibition in *Critical [Ex]positions*, included 1980, which by its very title signalled the beginning of a new decade, this third one began with an exhibition, paradoxically held abroad, which aspired to lead the way for art in our country in the nineteen-nineties based on a dual perspective, both on the past and on the future: *Antes y después del entusiasmo* (Before and After the Enthusiasm), curated by José Luis Brea. The other two proposals which make up *Theoretical Displacements*, that is, *Iluminaciones profanas* (Profane Illuminations) and *El punto ciego* (The Blind Spot), are also his. That three proposals by a single curator 'monopolise,' within this project and focusing on the development of critical thinking in our country, an entire exhibition can be explained by his dynamic role and influence within the new generation of critics and artists which generated a 'change of gear in Spanish art' and, fundamentally, by the fact that, during the first half of the decade that concerns us, he brought theoretical reflection to the fore not only through his publications but also through a series of curatorial projects that anticipated the true explosion and diversity of exhibitions formulated on the basis of theoretical approaches that occurred after the end of the decade. The fact that two of the three presented here took place abroad, independently and without the support of any Spanish institutions, can also make it possible to establish comparisons with official policies on the dissemination and promotion of Spanish art during those years.

BEFORE AND AFTER THE ENTHUSIASM

The exhibition *Antes y después del entusiasmo, 1972-1992* took place during Holland's International Art Fair (Kunst-Rai), which opened on 23 May 1989 in Amsterdam and closed on the 28th of the same month. It was José Luis Brea's first international venture and also the first of his commitments to a new paradigm in Spanish art.

The huge effort to assemble eighteen artists and their works for an exhibition lasting scarcely a week was rewarded by the publication of a bilingual catalogue which, together with a large number of illustrations—not only of works by the artists chosen—, included an extensive section of texts; two articles by the curator and the conversations held between him and the artists, which reflected upon the recent history of Spanish art, its constraints and structural problems, and possible means of critical and productive development.

Antes y después del entusiasmo shows the object poetry of Joan Brossa, a photographic action by Juan Hidalgo, and documentation of street works by Valcárcel Medina. Also, one of the essential conceptual works, prior to and less well-known than his paintings, of Ferran García Sevilla, Mitsuo Miura's minimalist perception of nature and the precise sensitivity of Juan Navarro Baldeweg's invisible energies. All of them were representative at that time and—with the exception of Brossa, who died in 1998—are still active representatives today of the 'before;' whereas the after is represented by some of the artists who, in a more coherent

way and sustained over time, have contributed through their works to the production of critical thinking: Pepe Espaliú, Cristina Iglesias, Rogelio López Cuenca, Juan Muñoz, Guillermo Paneque and Pedro G. Romero.

PROFANE ILLUMINATIONS / THE BLIND SPOT

Since in the following exhibitions which make up *Theoretical Displacements* several of the artists' and collaborators' names are repeated, when it came to assembly we chose to bring together works from both exhibitions in a space of common reflection.

Iluminaciones profanas opened on 16 September 1993 in San Sebastian's Arteleku Art Centre, running for just fourteen days. It was subsequently presented in the Elba Benítez Gallery in Madrid in the month of November that same year.

Iluminaciones profanas' catalogue opens with a term that takes us back to the time of the historical avant-garde, 'Manifiesto,' its purpose and desire all too clear in the very title: 'for a non-trivial art,' a direct confrontation with what the festive scene of the nineteen-eighties had been.

Our exhibition closes and is completed with *El punto ciego. Arte español de los años 90* (The Blind Spot. Spanish Art in the 1990s), which took place in the Kunstraum Innsbruck, in the Austrian city of the same name, between November 1998 and January 1999.

The motive of *El punto ciego* is to bring to light the differentiating element of Spanish artists, who Brea comes to characterise—as the development of his thesis in *Antes y después del entusiasmo*—'as the result of inheriting a tradition of mistrust in the representation that is characteristically Spanish: the Baroque tradition.'

An innovative element, with respect to previous appreciations, is that now Brea includes, as a characteristic 'one step beyond the mere deconstructive task,' the active introduction of narrative, of new narratives that retrieve 'the force of the myth.'

Works shown in both exhibitions are presented in dialogue: the subtle works with time and light by Ignasi Aballí and Salomé Cuesta—the former registering the traces of the sun; the latter showing the yesterday, with the works exhibited in Innsbruck, and the today, with works created expressly for the occasion—; the different critical processes of cultural and identity constructions demonstrated using different media—objects, photographs, videos, sound pieces, etc.—by Pello Irazu, Montse Soto, Eulàlia Valldosera, Txomin Badiola, Ana Laura Aláez and Juan Luis Moraza; Dora García's collaborative proposal, with her rearranged books; the 'displacement' of sculptural styles in Jordi Colomer, and the illusory sleight of hand in Pep Agu's representation.

Armando Montesinos and Mariano Navarro. Exhibition curators

CRITICAL ATTEMPTS. DEBATES

Conception: Armando Montesinos & Mariano Navarro

CRITICAL ATTEMPTS 1

FEBRUARY 17

6.00 p.m. *Mindmapping and Research Avenues*
Dora García, Martí Manen, Isidoro Valcárcel Medina
Moderator: Juan Bosco Díaz Urmeneta

FEBRUARY 18

11.00 a.m. *Theoretical Disciplines and Disciplinary Theories*
Montse Badia, José Maldonado, Alberto Ruiz de Samaniego
Moderator: Luis Francisco Pérez

12.30 p.m. *The Artist as Critic*
Concha Jerez, Rogelio López Cuenca, Juan Luis Moraza
Moderator: Alicia Murría

CRITICAL ATTEMPTS 2

MARCH 24

4.30 p.m. *Politics of Beauty*
Juan Navarro Baldeweg, Miguel Fernández-Cid, Guillermo Pérez Villalta
Moderator: Óscar Alonso Molina

6.30 p.m. *Aestheticization of Politics*
Daniel García Andújar, Mateo Maté, Fernando Sánchez-Castillo
Moderator: Jorge Luis Marzo

MARCH 25

11.00 a.m. *Net-Pop Aesthetics*
Ana Laura Aláez, Eloy Fernández Porta, David G. Torres
Moderator: Bea Espejo

12.30 p.m. *Territory.Gal*
Suso Fandiño, Pablo Fanego, Manuel Segade
Moderator: Chus Martínez Domínguez

CRITICAL ATTEMPTS 3

MAY 5

4.30 p.m. *Critical Aesthetics*
Juan Albarrán, Juan Vicente Aliaga, Frederic Montornés
Moderator: Pedro Medina

6.30 p.m. *Relational Criticism*
Peio Aguirre, Darío Corbeira, Juan de Nieves
Moderator: José Manuel Costa

MAY 6

11.00 a.m. *Global and Local. Territory and Power*
Juan Antonio Álvarez Reyes, Javier Hontoria, María Virginia Jaua
Moderator: Pedro de Llano Neira

CGAC

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