# Ser Noutras

**Cidade da Cultura de Galicia**
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The works that make up an art collection form a deliberately incomplete proposition: a process of searching for a lexicon for art history that, step by step, work by work, charts the present of a place and time. Its role must be reinforced by offering an open, critical perspective, porous and continually evolving, that acts as both seismograph and loudspeaker in the ongoing endeavour to shape a map and take form as an identity, while questioning and expanding its boundaries, embracing research and presenting itself as an unquestionable service to society through education, knowledge and critique. A collection is a museographic moment, an ensemble of works presented and displayed for SER NOUTRAS. In this context, ever greater efforts and resources are being devoted to reframing museums' permanent collections and understanding them as systems of social transmission that encourage interpretation through diverse strands of research, different modes of display and narratives shaped by pivotal concerns such as memory, the archive and the document. In the case of the collection of the Reina Sofía Museum National Art Centre, these have become a paradigmatic example for other state institutions. Against this backdrop, we believe it is worthwhile exploring the Galician art holdings in this collection through an exhibition at the Gaiás Centre Museum, providing an opportunity to share the accumulated knowledge and experience.

On a practical level, it may be valuable to explore analytical mechanisms, procedures and display methodologies that stimulate interpretations of artworks and help to understand the changes taking place in national public institutions in relation to artistic, cultural and social research. This project takes an experimental

approach to considering how a potential collection of Galician art might be exhibited and studied, and how we might engage with it, taking the artists' own interests as our starting point, interweaving their voices and building bridges between their respective bodies of work. Several of the women artists featured here thus explore selected works of Galician art from the Museo Reina Sofía collection, bringing into play a complex, multifaceted dialogue across time that fosters encounters and synergies which ultimately shape the history of art as we know it. Through this initiative, we will contribute to the endeavour of building narratives within our Community through forms of intergenerational communication that, despite their differences, share a commitment to revitalising Galicia's artistic and creative scene and bringing it closer to a shared narrative with the rest of Spain.

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SER NOUTRAS brings together 18 dialogues in which invited Galician artists encounter works by Galician artists in the collection of the Reina Sofía National Museum Art Centre, with the aim of facilitating encounters and forging connections.

Connect with the body, sexuality, gender, architecture and spaces for living, memory, history, identity, community, sustainability, territory, conflict, affects, care or feminism, among other themes. Blurring the boundaries between disciplines and embracing a variety of languages and channels of expression, including audiovisual media, performance, photography, sound, design, new technologies, comics and architecture, while foregrounding processes, collaboration and parity. This proposal allows the Gaiás Centre Museum, which does not yet display a permanent collection, to serve as a performance space in which to imagine, adapt, propose, experiment, play and reorganise an institutional art collection, assimilating codes it has learned while testing and incorporating others of its own to complete a creative map from the periphery. To question the traditional ways in which art historiography is constructed, while also seeking to offer a glimpse of the history of contemporary Galician art and bring new realities to the fore, such as the many substantial projects by women artists.

# Maruja Mallo — Marta Pazos

The spatial installation designed by **Marta Pazos** draws profound inspiration from the work of **Maruja Mallo.** This striking, immersive exhibition concept draws on her surrealist visual world and her distinctive way of depicting the human body and plant, animal and object forms, etc.; subjecting nature's organic character to an unvarying geometry. Thus, the female reproductive system, clusters, ears of grain, flowers, molluscs, and scallop shells, among other things, make up a catalogue of references from which the designer draws the ideal repertoire for her creation. This work by Maruja Mallo, from the Reina Sofía Museum, is where it all begins.

The visual theatre Marta Pazos creates from *Maruja* provides the setting for all the dialogues between the artworks and the activities in the SER NOUTRAS exhibition. A vast jewel box scaled to Peter Eisenman's interior architecture, playing at once with organic and geometric sections in which curves, rationality and boldness intertwine. The playful element is key to encouraging visitors to explore the nooks and crannies of this labyrinth and use its central space as a square, where a circular communal hammock offers a place to rest, enjoy themselves, reflect or listen. This intention is inseparable from one of the artist's hallmarks: colour, a *theatrical red* that welcomes and envelops us at once, creating a bodily sensation of softness, enhanced by the plush textures or velvet finishes. The extravagant, visually arresting hanging piece completes the ensemble: a kind of vagina that decants ideas and concepts, which then land in the artworks and in that one-of-a-kind being, *Maruja*.

# Loreto Martínez Troncoso — Yolanda Castaño

Yolanda Castaño (Santiago de Compostela, 1977) has been working with words for more than thirty years, with a particular focus on exploring the boundaries between poetry, music, audiovisual media, performance and other forms of expression. Her practice is characterised by the interplay of disciplines and the search for new ways of connecting text, voice, body and sound. From this perspective, her intervention in Loreto Martínez Troncoso's work opens up a dialogue in which the word becomes a shared space for listening and creation.

In the artistic practice of Loreto Martínez Troncoso (Vigo, 1978), the word is a material: it is uttered, repeated, interrupted or transformed, or it disappears. The artist explores the relationships between writing, orality, silence and the body, turning the voice into a temporal event in which rhythm, pause and doubt carry as much weight as what is uttered.

In *Para mi amigo*, a voice coming from a radio insistently addresses an absent recipient: *my friend*, *my dear friend*, *comrade*. The repetition seems to search for someone who is no longer there while, at the same time, summoning them through speech. Spanish, Galician and French mingle with quotations, recollections and associations linked to the family memory of the Civil War. The destruction of bodies is linked to the attempt to erase words, ideas and voices as well; yet what was meant to be silenced endures in the act of uttering it once more.

In this territory the two artists come together: the voice as a device for reactivating memory. Castaño adds her voice to those already present in the piece, engaging them in a conversation from the present moment. She does not seek to explain or complete the narrative, but simply to engage in dialogue: to listen and respond. She uses the silences, introduces questions, creates subtle echoes and incorporates cultural references, songs and different languages, extending Martínez Troncoso's exploration of orality.

Her intervention thus adds a new temporal layer to the work. The voices of the past and Castaño's present-day voice coexist in the exhibition space, creating a polyphony of absence in which different times relate to one another. The word moves beyond its meaning to become sound, rhythm, presence and memory as well. Orality expands, and the work ceases to be a closed narrative, instead becoming a living archive that can be listened to and activated anew.

The radio, as a means of transmission, sets what was once silence in motion, creating a tension between presence and absence. At times, Castaño becomes that 'friendly' voice, deepening the connection between what has disappeared and what remains. Her echo does not reproduce the past; it makes it resonate in the present.

In the work *Para mi amigo*, remembering is not about closure, but about keeping open a relationship with that which can no longer speak. Yolanda Castaño's intervention transforms the piece into an exercise in active memory, transmission and resistance, in which listening is also a way of responding. Her voice does not bring the conversation begun by Loreto Martínez Troncoso to a close; it extends it, transforming memory into a practice of listening and the voice into a form of enduring presence.

# Anna Turbau —Xisela Franco

Xisela Franco (Vigo, 1978) works at the intersection of cinema, installation and the visual arts, using them as devices through which to explore the relationships between time, memory and experience. Her practice shifts cinematic language towards forms of presentation that foreground duration, listening and attentiveness, placing audiences' perception at the heart of the work.

Drawing on materials from personal archives and an encounter with the reality of other women, Xisela conducts research into the processes of transmission, learning, memory and care. In this way, the physical and human landscape becomes a place where voices, experiences and times converge. *Parolar cun eu*, an audiovisual work featuring filmmaker and journalist Margarita Ledo (Castro de Rei, 1951), author of a book of the same name, locates an expanded temporality in the city of Vigo, one in which the image becomes a space for listening and thought. Together with Franco, Ledo explores the spaces of the former Álvarez ceramics factory, where walking becomes a narrative device that interweaves personal and collective memory, bringing to the fore reflections on recent history, work, creativity and the images that make up an affective and political archive. *Parolar cun eu* not only revisits a documentary legacy but also invites reflection on ways of looking and passing on memory, turning the act of walking and talking into a practice of resistance against forgetting.

Anna Turbau's works (Barcelona, 1949–2025) create a visual archive of the social transformations that swept through Galicia in the 1970s, from a perspective close to their protagonists. The photographs of female patients at the Conxo psychiatric hospital, the Roma community of O Vao and neighbourhood movements opposing the AP-9 form an essential body of work through which to reflect on Galicia during the Transition. Beyond their documentary value, they bring to life a genealogy of perspectives attentive to the lives, spaces and communities absent from official narratives, interrogating the present through a critical practice of observation and enduring presence.

Ledo's presence is significant given her role as curator of the exhibition organised by the Consello da Cultura Galega in 2017, which helped bring greater visibility to Turbau's work produced in Galicia between 1975 and 1979 – much of it now on display – and underscored her indisputable place in the history of contemporary photography. In the practices of the three artists, time becomes a condition of seeing, while attention takes shape as a form of observation and documentation that brings to light connections between memory and experience, history and subjectivity. Their works shift collective history into the realm of everyday life and challenge the regimes of visibility that determine which bodies, narratives and experiences deserve to be remembered. While Turbau documents Galicia during the Transition, focusing on the bodies, territories and conflicts absent from official narratives, Franco recovers Margarita Ledo's voice to bring to life a genealogy of thought, creativity and political commitment through word and image. The dialogue between these three artists is based not on a stylistic affiliation, but on the transmission of a form of attentiveness towards what remains on the margins of representation. This dialogue between the three artists works like a system of communicating vessels: it has existed and continues to pulse in the present, continually recreated through the lens of experience and of what is shared and built together, while the exhibition format is rethought and the very idea of the collection is expanded as a space where relationships are activated to generate new readings of the present. Attention emerges as a form of transmission, a way of preserving what history tends to relegate to its margins and opening up new possibilities for reflecting on the construction of collective memories and images.

# Carme Nogueira

Carme Nogueira's (Vigo, 1970) artistic practice takes research to engage with the places we inhabit and the stories that run through them. Her projects explore how space - architecture, the city, the territory - shapes the ways we relate to one another, move around and construct memory. Through actions, spatial devices, photographs, videos or publications, Nogueira focuses on what lies beyond official narratives: everyday experiences, personal and collective memories, women's stories and ways of living that may be rendered invisible or disappear over time. In this way, space is not a neutral backdrop for her, but a place where different forms of life, power and memory are inscribed and come into confrontation.

*Rotterdamweg* was created in 2010, drawing on the artist's residency the previous year at Het Wilde Weten, Rotterdam, and was documented in ten posters and a documentary video. The project explored the city's places and memories through ten women's stories. Nogueira visited the spaces connected to those stories, creating ephemeral chalk interventions in each one that brought to the surface of the ground what was no longer necessarily visible. The marks forged a connection between memory and territory: they offered a way to highlight, remember and spark a conversation with those passing through those places.

The choice of chalk, with its temporary nature, means that the intervention is destined to disappear, just as memories can fade or change. But while it remains, that mark alters the perception of the place and offers another reading; in some cases, the action even met with resistance. These situations are part of the work itself, because they show that intervening in a space also means engaging with its rules, its inhabitants, and the different ways it is understood. *Rotterdamweg* thus raises the question of who can inscribe a story in shared space and how art can help make other forms of memory visible.

Now, sixteen years on, Nogueira reactivates this piece to recover its research device and shift it towards Galicia. The questions remain open, but the places, experiences and participants change. Santiago de Compostela, Vigo or Lugo become new

territories for listening and intervention, shaped respectively through the research and actions of Jaione Camborda, Javier Fernández Pérez de Lis and Xosé Lois Gutiérrez Failde.

This new action seeks to reconsider new narratives through a collective journey across diverse memories and ways of inhabiting and influencing the public sphere in Galicia. The work is transformed when activated through other perspectives: it is no longer simply about reviving a piece created in the past, but about discovering what can happen when a methodology is set in motion again in a different context. The map of Rotterdam gives way to other possible maps, shaped by stories, movements, encounters and traces.

Memory is written onto the landscape once again.
And, like chalk, that writing remains open to being
erased, transformed or continued by others.

# Carme Nogueira, Uqui Permui e Ánxela Caramés — Contedor de feminismos

Since the late twentieth century and the beginning of the twenty-first, the archive has ceased to be understood solely as a place where memory is preserved and has also become a space and object of critique. Across different strands of artistic practice, its apparent neutrality has been called into question, since the very nature of the archive entails selection, classification and a form of authority: it decides what to preserve and organise, and what or who may become part of history.

In this context, many women artists began working with institutional, family, media and personal archives to interrogate the conditions under which that past had been constructed, narrated and transmitted. In 2009, the *Contenedor de feminismos* was created in Galicia, conceived and realised by a team comprising artist Carme Nogueira, graphic designer Uqui Permui and curator Anxela Caramés.

The project proposed creating an archive dedicated to the memories of feminist movements and women. It sought to redress discrimination and omissions by focusing on stories such as labour struggles and the experiences of feminist and lesbian movements, recovering the forms of organisation, voices and experiences of the women at their heart. These remained scattered and, in many cases, forgotten among photographs, documents, publications and personal archives, as well as in the memory of those who had lived through them. Thus, the collecting function of the archive, transformed into an artefact, was to offer society a service for identifying and bringing narratives and analyses to light through a mobile device installed in public space, fostering encounters through docu-actions that brought together witnesses, objects, images and documents to become part of a collective memory under construction.

Reactivating the *Contenedor de feminismos* in 2026 means doing so with the intention of taking account of the changes that have taken place in the feminist context, as well as in the questions we can ask of that archive. Activating it in the present means not treating it as

complete, but opening it up to identify its own omissions, revisit its materials and bring them into dialogue with new voices and experiences. The aim is to prioritise reflection over form and strategies in order to grow alongside other voices, forge new relationships and bring realities that still remain out of focus into view. Thus, bringing it back into the public sphere, within an exhibition context and project, means accepting that every story can be another *within others*.

# Elena Colmeiro — Mar Ramón Soriano

Elena Colmeiro is a leading figure in Galician and Spanish ceramic art. Throughout her oeuvre, she seeks to eliminate any utilitarian associations, particularly in small- and medium-scale works; she places particular emphasis on the possibilities of the curved line and on exploring the void within those ruptures between interior and exterior. Her defiance of traditional forms and the evolution of her work in its treatment of ceramic material were fostered by her in-laws' owning glass factories, providing her with access to industrial facilities for her production. The periods she spent in Buenos Aires and, later, in Madrid, Berkeley and the Netherlands should be understood within the context of artists trained internationally; in her case, that context fostered the evolution of ceramic art. Her time with Toubes at the ECWC (European Ceramic Work Centre) in the Netherlands opened up numerous avenues for experimentation. From that experience, her work took on figurative nuances and began to move beyond the abstraction that had defined it until then.

Mar Ramón Soriano works in sculpture, particularly ceramics, always in relation to the body and place. She also uses ordinary, everyday materials that hold great interest for her. Her work embraces multiple interpretations and processes, alongside scientific and historical research, with a particular focus on women's labour and movements in European and international contexts. The biographical parallels that Mar Ramón identifies between herself and Elena Colmeiro offer an initial point of connection, as both women were associated with travel and emigration to Argentina. Elena maintained ties with members of the Galician community who had emigrated to Latin America for political reasons (Isaac Díaz Pardo, Luis Seoane and Carmen Arias – known as Mimína – who worked at Cerámicas La Magdalena in Buenos Aires and later at Sargadelos). Mar's parents likewise emigrated from Valencia to Argentina, where they lived for ten years. The reference to women

travellers and the weaving of diverse cultural and artistic networks are highly significant in Mar Ramón's own work; it is precisely here that an important point of connection emerges between the two artists.

Here, the artist presents an organic-looking table bearing five works: two ceramic pieces by Elena and three of her own, conceived as extensions of Colmeiro's forms, expanding her sculpture until their works meet and merge. As Mar Ramón notes, '*together they form a wave, a wind or a mane, locks of hair or lengths of cloth billowing in the air... they respond to the weight of the materials and the search for balance, as their volumes enter into dialogue, allowing them to remain upright*'. The new pieces will be made from white clay with silicon carbide glazes, a material Elena experimented with, and decorated with ceramic transfers.

# Virxilio Viéitez
# — Andrea Costas

Andrea Costas's practice (Vigo, 1978) begins from a deeply situated position, in which her own body and experience serve as sites of enquiry. The artist draws on events from her own life - family, motherhood, breastfeeding, illness or loss - not as isolated private narratives, but as uncomfortable issues through which to analyse the affective, social and cultural structures that shape individual experience. The intimate thus becomes a critical space from which to examine assigned roles and bonds of care, and to question how the female body has historically been represented and regulated.

The autobiographical occupies a central place in her work, not as an exercise in personal disclosure, but as a tool for analysis and critical enquiry. Andrea Costas draws on her own life to show how individual experiences are shaped by cultural and social constructs. The family thus becomes a field of enquiry where affects, norms, learning and forms of belonging converge; a territory in which the intimate ceases to be exclusively personal and takes on a collective dimension, becoming social memory. In this way, the private realm becomes a vantage point from which to examine the structures that organise collective life.

In his work, Virxilio Viéitez (Soutelo de Montes, Pontevedra, 1930–2008) creates a sweeping portrait of the family as a space of belonging, representation and continuity. His photographs capture a society in which family ties served as one of the main structures organising collective life: families gathered together, portraits of generations, celebrations and everyday moments in which each individual appears embedded within a broader network of relationships.

Viéitez's photography preserves not only the image of those portrayed, but also the social codes through which a community recognised itself. The family portrait serves as an affirmation of presence: a record of who we are, where we come from, what objects we have and the ties that bind us to others. His images document the historical paradigm of what a family was understood to be, while also revealing something deeper: the human need to construct narratives of belonging and permanence.

There is also a space pulsing with care, with legacy. The value of his archive is further enhanced by the role played by his daughter Keta in caring for, preserving and promoting his photographic legacy. A living endeavour that has resonated through a range of publishing and exhibition initiatives. This brings an essential dimension to the fore: family archives exist not only because of the documents they contain, but also because of the emotional bonds and decisions of those who preserve them. Transmission thus becomes an act of responsibility and care, in which new generations do not simply receive an inheritance, but participate in disseminating, reinterpreting and reactivating the work.

In a context where family models are increasingly diverse, and traditional forms of transmission are changing, the family archive becomes a space for negotiation between past and present. The encounter between these photographs, separated by around 50 years, creates a narrative of critical reflection on how we pass things on, how we learn from that sense of belonging, and how we can view and rethink the work of art, specifically photography, as a kind of laboratory on display that reactivates the perspectives of a collection, whether institutional or private.

# Julia Minguillón — Mar Caldas

Julia Minguillón was one of the Galician artists to achieve national recognition. Her early training was completed when she was awarded a grant by Lugo Provincial Council, enabling her to spend a period at the Real Academia de San Fernando. In 1934, she took part in the *National Exhibition of Fine Arts*, winning a third-class medal for this very work, entitled *Jesús con Marta y María ("Jesus with Martha and Mary")*. In 1940, she became the first woman ever to win a national gold medal at this exhibition for her celebrated work, *Escuela de Doloriñas ("Doloriñas' School")*. Her early works reveal the strong influence of draughtsmanship and academicism, both of which remained present throughout her career as a painter. At times, her portraits and landscapes reveal a greater sense of freedom and emotion. The influence of the avant-garde can also be seen in her work. Her time in Paris and her stay in Guatemala brought fresh perspectives to her painting.

The subject chosen for this painting is Jesus's visit to the home of Martha and Mary: Martha embodies the active life of everyday tasks, while Mary represents the contemplative life. In this painting, which will travel to several cities across the United States, we can discern two contrasting worlds. In the lower half, the influence of academicism, draughtsmanship and references to art history and religious themes – particularly those of the Renaissance – which shaped artistic creation for centuries is unmistakable; in the upper half, echoes of the European avant-garde can be glimpsed, especially in the niche in the middle ground and the suggested landscape of mountains and clouds. The composition of the human figures reveals the influence of Art Deco and Cubism, particularly in the women's faces, which lend their bodies a sculptural quality, heightened by their deliberately inward-looking expressions.

In this dialogue with Julia Minguillón's work, Mar Caldas presents two pieces. One is *Cuidadoras ("Carers")*, from the series *Facedoras de Bueu ("Women Making Bueu")*, in which women are portrayed with great dignity in outdoor settings linked to their work or social activities. In these photographs, they pose in public space to converse with one

another, while Mar Caldas once again draws on art history through the theme of the 'sacred conversation', clearly resonating with the religious subject chosen by the painter. The women now claim public space, while affection and care also become visible in their conversations and the gestures they exchange. Generational continuity, underpinned by family bonds and the attention and care given to older people, is one of the defining features of the Galician women portrayed here.

In *Esfolladora de millo ("Woman Husking Maize")*, from the series *Facedoras do Baixo Miño ("Women Makers of the Lower Miño")*, Mar Caldas also draws on the legacy of art history, but here the influence of Maruja Mallo's work lies at the heart of the piece. The painter's series devoted to work in the fields and at sea featured women exclusively. *Woman Husking Maize* is in dialogue with the work *Canto de las espigas ("Song of the Ears of Corn")*. Here, Mar Caldas enters into a twofold dialogue with two Galician women artists who pioneered Spanish and Galician art in the first half of the twentieth century.

# Arturo Souto — Chelo Matesanz

Chelo Matesanz's practice (Reinosa, 1964) critically revisits the images, materials and narratives that shape art history. Her work moves effortlessly from drawing and painting to sculpture and installation, and since the late 1980s has incorporated languages and processes traditionally far removed from hegemonic pictorial practice, alongside practices commonly undertaken by women, such as weaving, sewing, embroidery and craftwork in clay, ceramics or bronze, as seen in the pieces presented in this exhibition. With an outlook shaped by humour and a questioning spirit, Matesanz sees art as a space for knowledge, one she has expanded in recent years through training in psychology, incorporating new tools to explore questions she had already been addressing, concerning the drives that course through bodies and how they remain inscribed in objects.

The work of Arturo Souto (Pontevedra, 1902–Mexico, 1964) is shaped by displacement and encounter, through journeys to Madrid, Paris or Mexico – where he went into exile after the Civil War – which enabled him to develop a language that brought together the tradition of European painting and the expressive power of the avant-gardes. Interested in painting as a space for questioning, Souto explores the mechanisms of representation through the bodies of his figures - often associated with cafés, cabarets and nightlife venues - set within a theatrical atmosphere in which identity always appears to be under construction. Clothing and gestures are essential elements of a scene in which the gaze, desire and fiction intertwine. In *Casa de citas*, this tension becomes especially visible; the space becomes a stage where bodies, clothing and attitudes form a complex architecture of desire, creating a situation in which seduction and the gaze intertwine in the same game of representation.

It is precisely this interest in the body as image and cultural construct that underpins the activation of the relationship between Souto's work and that of Chelo Matesanz. A dialogue that seeks to reopen questions already present in painting and shift them towards other materials,

other bodies and other debates. Separated by almost a century, they share a common intuition: desire leaves traces. Sometimes it lingers in memory; at other times, in images and, on occasion, in the objects themselves. In Souto's painting, desire shapes the scene. The bodies appear exposed to the gaze, and clothing plays an active role in this representation; garments, footwear and accessories do more than simply describe the characters: they create an atmosphere, a fiction in which identity, seduction and theatricality intertwine. Chelo Matesanz proposes the opposite gesture. The body disappears. The clothes remain, sewn to a flower. Everyday objects are transformed into bronze, removed from their original function and turned into traces of an absent presence. The material seems to retain an affective memory: the garments cease to clothe a body and begin to evoke it.

In this shift from body to object, the idea of desire is also transformed. It no longer appears in the presence of the figures, but in the intensity with which the objects continue to evoke what we no longer see. The red that runs through the pieces occupies an intermediate space between clothing and skin, between presence and absence, between the intimate, the vulnerable and the symbolic. The calla lily shares this ambiguous quality. A flower historically associated with beauty, fertility, ritual or mourning, the calla lily introduces an image that oscillates between eroticism and disappearance. As throughout Matesanz's body of work, no element is confined to a single meaning: all remain open, inviting new interpretations. Perhaps it is precisely this ability to spark unexpected connections that keeps works of art alive beyond their time. The capacity to keep generating meaning each time a contemporary gaze encounters them anew and desires them once more.

# José María de Labra — Mar Vicente

Alongside Equipo 57, Labra is one of the earliest leading figures in abstraction and constructivism in 1950s Spain. His work was always closely linked to architecture, and to opposing concepts such as solid and void, light and shadow. *Expansión espiral ("Spiral Expansion")* was made in 1972, during a period when the artist was exploring design and space. The artist himself donated the piece to the Spanish Museum of Contemporary Art (MEAC) in 1980; it was subsequently transferred to the Reina Sofía in 1988, when the new museum was established. Here, the artist expands both the concept of the spiral and the canvas itself to explore the work's physicality as an object. He introduces taut rope and wood to create lines that, in turn, generate relief effects and optical dynamism, as well as interplays of light and shadow and of geometric forms and curves, establishing a kinetic dialogue with the viewer.

Mar Vicente's artistic practice is rooted in painting, yet she conceives her works as objects or spaces through geometric variations and explorations of planes and positions, moving towards a clear sense of volume and depth and an inverse interplay of perspectives. Space, as an organising element, plays a defining part in how her work is perceived, as does the use of three-dimensionality to challenge the notion of the pictorial. Light plays a fundamental role, as do the primary colours, while white becomes another plane in its own right.

Conceived for the exhibition, this new installation, *Hexagonal*, draws on a formal analysis that foregrounds the structure and geometric composition of Labra's *Expansión espiral*. The artist herself explains that her proposal emerges from the epicentre of the spiral, which contains several six-centred spirals that form a hexagon as its generative core. Within the painting's composition, several hexagons emerge between the three inscribed triangles, suggesting that the spiral could continue indefinitely. *Hexagonal* thus takes this central geometric shape as its starting point, unfolding across several planes perpendicular to the floor in the form of three successive walls. The installation is designed to be walked around and experienced from every angle, rather than solely

from the front, allowing three hexagonal openings to be defined in each wall. Viewed from the front, it reveals a chromatic composition created by reflected colours and framed by the first hexagonal opening. The colours we perceive on one face are primary colours and are reflected onto the white surface of the opposite wall. Another essential element in completing the work is the viewer, whose perspective shifts with their position in the space. This adds a further layer of dialogue and connection between Mar Vicente's work and that of José María de Labra.

# Berta Cáccamo — Julia Huete

Berta Cáccamo began her artistic training at the Sant Jordi Faculty of Fine Arts in Barcelona. It was there she encountered the primitivist neo-expressionist movement through the Cobra group. In the 1980s she joined the Atlántica group, but soon struck out on her own, becoming a pioneering artist and one of the leading figures of abstraction in Galicia. On her canvases, which eschew pure white, she traces signs and symbols that lend them structure, engaging with the canvas through gesture and material-rich marks that seek to expand painting while remaining at the edges of abstraction. In her works from the early 1990s, the support takes on greater significance and moves to centre stage. The use of geometry and shadows in neutral tones, blacks and greys gives rise to works that are muted yet intense. Her painting practice is closely connected to her work on paper, as she transfers the effects of these processes to her paintings. Her pursuit of synthesis thus transforms her painting into the trace of a loss, a material fragment of memory.

In this new work, conceived for the exhibition, Julia Huete's dialogue with Berta Cáccamo's work grows out of cyclical encounters between the two artists, rich in metaphorical connections centred on abstraction expressed through materials, textures and installations in space. The dialogue Julia establishes with Berta Cáccamo evokes an instant artistic connection, imbued with serenity, affection and admiration. She expands Berta's canvas into a large object: a kind of elemental cardboard chest seeming to safeguard traces of Berta's imperfect canvas, now transformed into fragments of used awnings with organic contours. This interplay of positive and negative brings together three-dimensionality, geometry and curvature, carrying the dialogue into the present. In her abstract work, Julia Huete draws on a range of media, including needlework, textiles, collage and comics. Her pieces are pared-back compositions in which she seeks a balance between materials, rhythm and processes. Her work always appears to harbour a poetic intuition and an aesthetic concern, channelled through artistic means that allow her to reflect on such

questions as the creative act itself, space, time and desire. In some of her works, she adopts a gender perspective through techniques such as embroidery on fabric, which she distils into an abstract synthesis that, in a sense, challenges male hegemony in the art world.

# Vari Caramés — Kiko Pérez

The practice of Kiko Pérez (Vigo, 1982) is shaped by an expanded temporality. His works do not follow the logic of immediate resolution, but instead evolve through processes of revision, displacement and sedimentation, in which each piece remains open to new relationships. Through operations of decontextualisation and assemblage, his works challenge the boundaries between painting, drawing and sculpture, approaching these languages as states within a single process rather than as autonomous disciplines. Each piece incorporates the memory of its transformations and remains open to new configurations of meaning through cuts, overlays, voids and reconfigurations that reveal a practice in which constructing also means dismantling, activating and looking again.

Vari Caramés (Ferrol, 1953) works in a perceptual rather than descriptive mode. From the outset, the artist has resisted settling into conventional representation and its established structures, setting himself apart by making attentiveness a way of practising analogue photography. Photograph by photograph, the long journey of his work has also cultivated attention as a form of resistance, attuned to intuition and the moment, bringing to the fore what usually goes unnoticed: gestures, atmospheres, margins and temporalities.

The connection between Kiko Pérez and Vari Caramés does not arise from a formal affinity, but from a shared way of engaging with the visible: an attentiveness to the smallest detail, to what remains latent before acquiring meaning. Pérez's orange grid does not present itself as a finished structure. It vibrates, shifts the gaze, and destabilises the surface; geometry ceases to function as a closed order and becomes a perceptual field that is always open to experience. *Coruña by Night*, by Caramés, does not describe a scene but constructs an apparition: a face emerges from the darkness, fragmented by a door frame, as though it were coming into being at the very moment the gaze reaches it.

Painting and photography thus share the same contemporary condition: they are no longer defined by their medium or disciplinary boundaries, but by their ability to reorganise the regime of the visible rather than add new images to an already saturated space. To this end, they work through an economy of gesture, through a restrained intensity in which a slight shift can alter the entire experience: Caramés's darkness, Pérez's structure; the suspended presence emerging from the shadow, marks that disrupt an order, an almost imperceptible change, a minimal alteration of form that transforms what had seemed stable. Between them, an exchange of intensities unfolds, giving rise to a shared experience devoted to what appears when the gaze allows itself to linger, to pause. The works do not demand to be resolved or deciphered; instead, they remain open and active within the space, allowing questions to continue to be asked because, ultimately, their arrangement in the exhibition creates a relationship in which each work reshapes the conditions from which the other can be perceived.

In a present saturated with representations, their enduring relevance lies precisely in this ability to keep our gaze open, making it the place where the event is still possible.

# Xurxo Lobato — Yoseba MP

In his series "Jalisia is my country", "Galicia terra Nai" and "Jalisia sitio distinto", photographer Xurxo Lobato captures Galicia's social and economic transformation: the shift from rural communities to urban development, and from the local to the global. Images such as the one presented here, which belongs to the collection of the Reina Sofía Museum National Art Centre, emerged from extensive fieldwork, documentation and research undertaken in the late 1980s to capture those changes and continuities in Galician society at the time. At the same time, Lobato's gaze is infused with irony, contrasts, humour, affection and a sense of complicity with the subjects of his portraits, as well as recurring kitsch references.

Joseba Murruzábal, known as Yoseba MP, is one of Galicia's most acclaimed muralists. He first became involved in urban art as a teenager, but his Fine Arts training brought new knowledge and perspectives that enriched his understanding of artistic practice. His entire body of work is realist in style, with recurring references to everyday life and familiar local surroundings. In 2012, he began the series "Fenómenas do rural", immortalising his super-grannies on walls in tribute to the women of rural Galicia, their work and their strength.

For this dialogue, Joseba presents a composition created in the studio, but featuring his most iconic motif: the super-granny. Here, he incorporates Xurxo Lobato's photograph into a wall installation comprising several framed pictures. X. Lobato's work depicts a room in a home, featuring elements such as a colourful crocheted bedspread, an embroidered cushion, wallpaper and mass-produced religious images, including a large Ecce Homo head, alongside family portraits, porcelain dolls and ornaments possibly bought from variety shops. All these objects are seamlessly integrated into Yoseba's universe, while he, in turn, plays with the presence and absence of Xurxo Lobato's works. The Reina Sofía Museum owns three photographs from the series "*Jalisia sitio distinto*"; one is shown here, while the other two form part of the current reorganisation of the permanent collection.

One of those photographs captures a woman knitting as she sits on a leatherette sofa in her living room, alongside a modern washing machine and a painting depicting a duck hunt. Drawing on this reference, Yoseba creates his own large living-room painting, centred on his interpretation of the super-granny and echoing the same duck-hunting theme. At the same time, he creates further paintings that complete the installation, blending references to rural and urban life, humour and kitsch in a clear symbiosis with Xurxo Lobato's work.

# Tino Grandío — Rodríguez-Méndez

Tino Grandío was one of the leading painters of the post-war period on the Iberian Peninsula. Having received a scholarship from the Provincial Council of Lugo, he had the opportunity to study in Madrid, where he developed much of his artistic career. His arrival in the capital in the late 1940s coincided with the rise of Art Informel, which would have a significant influence on his work, alongside that of other major figures in Spanish art, such as Francisco de Goya and Brueghel. With the work featured in this exhibition, he was awarded the Second Medal at the National Exhibition of Fine Arts.

*Peasant Sharpening a Scythe* is a particularly compelling example of Grandío's painting: a highly synthesised figurative style, characterised by a deliberately restrained palette dominated by his distinctive use of grey. From this colour, he draws countless subtle variations, making it a hallmark of his artistic production. The hazy colour palette, ranging from whites to greys, and the primitivist brushstrokes engage in a dialogue with the work's title, while also evoking distinctive cultural references that take us back to his native Lugo and its deeply rooted rural traditions. The result is an almost austere form of synthesis, in which his exploration of abstraction intervenes in and disrupts his figurative language.

Carlos Rodríguez Méndez explores the field of sculpture through a range of artistic languages that engage with the immaterial qualities of materials and words. His projects take shape through site-specific installations, performative actions and readings, in which narratives and metaphors relating to life and existence intertwine with material and sculptural elements. In this work, Rodríguez Méndez enters into a dialogue with Grandío's painting, taking the blade of the scythe as his point of departure and exploring the relationships and possible interpretations associated with its cutting edge: an edge that marks or wounds, while also alluding to the act of reaping.

For this installation, the artist places twelve sheets of bright yellow paper on twelve angular tables. On the opening day, six pairs of mothers and fathers strike the sheets with prescription glasses,

completing the work through their actions. They repeatedly strike the surface in an inward-directed act of calling, using a lens that symbolises the act of knocking with an open, focused eye, in an attempt to penetrate the surface and intensify the yellow until it evokes the colour of wheat. The artist also introduces the concept of multiplication through the participation of these six pairs, whose actions expand and repeat, opening up multiple interpretations.

Both artists share an interest in incorporating poetic references into their work. Grandío's painting bears traces of poets such as Xosé María Díaz Castro, particularly in its vision of the landscape and people of Lugo. Rodríguez Méndez, for his part, has always understood sculpture in relation to language and poetry. In this installation, the edge of the scythe becomes something precise, much like the search for the exact word, achieved through each successive blow.

# Salvador Cidrás — Jacobo Bugarín

Jacobo Bugarín (Santiago de Compostela, 1983) develops a practice that emerges from the official structures governing the circulation of bodies, objects and affects in order to challenge them. From this starting point, he helps transform the common understanding of seemingly everyday processes and gestures - moving, accumulating, measuring, transporting or recording - to reveal the material and symbolic mechanisms that underpin both social life and the art system itself. Far from producing self-contained objects, his proposals are conceived as actions in which the exhibition space functions as a place where relationships, tensions and forms of exchange that usually remain hidden are made perceptible. A complex and ever-thought-provoking body of work that unfolds from and against the in-between, modes, translation, uncertain temporality, the question and the interval.

The proposal *De un cuerpo a otro* envisages a very simple act: the repeated movement and transfer of sweets displayed in the Félix González-Torres retrospective at the Museo Nacional Centro de Arte Reina Sofía to the Museo Centro Gaiás in the Cidade da Cultura. An act of transport sustained over time, in which the artist's body serves as the bearer of a memory constructed through movement, repetition and contact. Action: one body transporting another body. González-Torres's presence evokes both the Galician context and the lasting impact of the exhibition held at the CGAC in 1996 on an entire generation of agents, opening up new ways of thinking about the relationship between artwork, space and audience.

Perhaps Salvador Cidrás (Vigo, 1968) also felt compelled to engage with those same questions: the work's capacity to transcend its material nature and spark connections with the body, architecture and the audience's experience. Rather than establishing a direct continuity, Cidrás and Bugarín both position themselves within a shared territory opened up by González-Torres, where the artwork is no longer understood as an autonomous object but becomes a changing situation, dependent on the contexts, uses and relationships it generates. In

*S/T* (2003), part of the series *Quiero ser como tú*, the pictorial surface expands into space and incorporates the viewer as an active part of the work, so that perception depends on the body's movement and position.

The encounter between Salvador Cidrás and Jacobo Bugarín is born of the unpredictable. It is established neither through continuity nor through direct influence, but through a shared thread, based on an understanding of the work as a space of relationships, an open device in which meaning resides not only in the objects, but also in the interactions they enable between bodies, places and institutions: in this way, Bugarín's intervention introduces a new situation into Cidrás's work: a dead body, a reawakened desire. The movement of the sweets, the accumulation of admission tickets from the Museo Reina Sofía and public participation expand the scope of the 2003 piece, adding a temporal dimension that activates new forms of proximity and exchange. Cidrás's work thus ceases to be presented as a finished piece and becomes part of a process that continues to forge relationships in the present. Undoubtedly, one of the actions that reinforce and update the definition of what a collection should be.

# Estampa Popular Galega — Pía Piadosa

In the final years of the Dictatorship, an artistic and political movement known as *Estampas Populares* emerged throughout the country in protest against Francoism. Printmaking and the graphic arts, circulated through a range of publications, brought this movement to life, inspired by the currents of May '68 and a profound yearning for democracy.

Estampa Popular Galega was founded in 1968 and remained active until 1970. Its leading figures were Reimundo Patiño, Xavier Pousa and Elvira Martínez, with Xaime Quessada and Enrique Ortiz also contributing regularly. More than twenty artists took part in its exhibitions, with Bea Rey, Tino Grandío, Laxeiro, Rivas Briones and Xulio Maside among the most prominent. The EPG's work was defined above all by its political commitment and sought to democratise art in order to establish new artistic and political connections with the Galician people. Its exhibitions were held in unconventional venues such as bars and taverns, while its work repeatedly denounced the plight of the working and rural classes and the regime's repression. The group's activities in Galicia were cut short by repression and the imprisonment of several of its members in 1969, before coming to a definitive end in 1970 following two exhibitions in Montevideo organised by Isaac Díaz Pardo and Luís Seoane. Highlights among the many posters with a powerful social and political message include the iconic designs for concerts and events by *Voces Ceibes*, Galicia's first pro-democracy protest song group. The presence of women artists in the collective is also noteworthy.

Natalia Pía, *Pía Piadosa*, works in illustration and self-publishing, using graphic media as a means of expression alongside other materials, notably ceramics. She sees the creative act as a political gesture rooted in the body or in memory. It is precisely this approach to her artistic projects that explains her dialogue with the works of Estampa Popular Galega. Pía presents a new work that responds to the collective, and enters into dialogue with it from a contemporary perspective, drawing on the defining elements of her own practice. In this new piece, the graphic elements of the messages addressed to viewers

take on physical form, embodying the relationship between body and word, as language lies at the heart of her work. She constructs words beginning with 'auto-', an element that, when combined with other words, acts as a prefix that also engages with the emotional, affective, political and social spheres. The installation is completed by two textile pieces in which word and image explore the dichotomies between the individual and the collective. The artist herself explains that she finds meaning in imbuing things with new significance and reclaiming them, and in using reused materials – an approach also shaped by limited resources. Language mingles with images, film, ceramics and graphic art, adding layers of emotion, affect and feminism, alongside historical and artistic references in which Galicia features prominently.

# Francisco Leiro — Pablo Barreiro

Leiro's work brings historical and vernacular Galician traditions together with a contemporary conception of the figure, a vision shaped first by a surrealist streak and later by a boundless imagination moving between humour, irony and paradox. This group of three figures plays on these premises, simultaneously suggesting and withholding their constituent parts: the heads evoke birds yet conceal the faces; the figures are limbless, but feature a large central volume that invites a reading poised between sculpture and object. Certain areas of the ensemble are polychromed, revealing the enduring imprint of Galicia's sculptural tradition, from altarpieces to religious devotional imagery. In place of arms, the artist depicts cello cases, creating a surreal encounter between a substantial body and this outspread element, which has an autonomy of its own and can be linked to works such as Rodin's Balzac. The title ("Select"), evoking thinning out and the idea of allowing the land, or its substance, to rest and regain fertility, deepens the mystery surrounding these figures: we cannot know what they are thinning out and selectively removing.

Pablo Barreiro explores the potential of materials to generate cross-disciplinary production methods. By investigating the fundamental principles of materials such as ceramics, he is often able to work in a hybrid space between art and craft. The artist enters into a series of dialogues with design and other construction materials, in which repetition, error and chance are integral to the piece. The tension between original and copy emerges in his work, as he playfully transforms mass-produced, everyday objects into unique works of art. Research into heritage and architecture also forms part of his artistic practice. This newly created work enters into dialogue with Leiro's ensemble, in which volume and scale have a commanding presence, while simultaneously responding to it through movement: it tilts the plane of its composition, creating a tension between the movement of the work itself and Leiro's ensemble. It also revisits the sketch of the human figure, exploring the relationship with the body, skin, texture

and scale through a process the artist describes as paralysed. "*The copy of a kind of exoskeleton that turns the flesh inside out*": a membrane that becomes a body, suspended and held in tension. In both works, this sense of mystery can be perceived, which opens up a channel for dialogue in which convergences and influences act as tangible elements and add layers to this conversation between sculptors.

# Menchu Lamas — Lois Patiño

The work of Menchu Lamas (Vigo, 1957) is built on her experience of colour as a spatial, bodily and emotional force. Since the early days of her art, linked to the Atlántica movement, colour has been a form of thought and a space in which to live, not merely thought about, but inhabited. Among her figures and signs, the fish appears as a recurring icon, associated with fluidity, movement and a form of life that has developed in a different environment.

The work of Lois Patiño (Vigo, 1983) explores the image's capacity to transform the perception of space and time. His films invite us to move through landscapes, bodies and atmospheres, turning the image into a threshold between different states of perception.

The gallery thus establishes a dialogue between two languages and two generations. Patiño's work extends Lamas's chromatic experience into cinema, drawing on the fluidity and movement associated with the figure of the fish to reflect on transition and transformation. Legacy is understood as that which is passed on through transformation.