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## MUSAC, MUSEUM XXI CENTURY

Even before the premises were built and the museum officially inaugurated, MUSAC was determined to support and embrace all forms of cultural expression, regardless of the discipline. This dossier offers an overview of the factors that define the Museo de Arte Contemporáneo de Castilla y León character: its Staff, Collection, Departments, etc. It also includes a comprehensive review of all the initiatives embarked on by the museum since 2002: grants and awards, publications and contributions to a broad range of projects (Arquitectura Efímera, Art Basel, music festivals, Art futura, etc.). It also covers the exhibitions shown at the museum since it opened in April 2005, both in the main exhibition halls and in the adjoining Showcase Project and Laboratorio 987.

### # MUSAC, *A Museum of the present*

The MUSAC, Museo de Arte Contemporáneo de Castilla y León, was created with the aim of becoming a “Museum of the Present”. Located in the city of León, the official opening will take place on April 2005 with the project, *Emergencies* composed of works from the MUSAC Collection.

Since the approval of the project in the year 2001 by the Castile-León government, the vocation of the MUSAC has always been in becoming a Museum of the Present. Located in the city of León, in the Eras de Renueva district, this ambitious museum project aims to develop a new attitude in the conception and exhibition of 21<sup>st</sup> Century Art. The redefinition of the classical idea of the Museum will be undertaken by means of a collection that almost exclusively relies on what is created in the present time, on the selective and critical support to the same, and on the elaboration of different activities that make an artwork comprehensible to a wide range of public. The final years of the past century have provided the point of reference of its **Collection** that, having started from the year 2002, already comprise more than 1154 works of 286 national and international artists, compiled in MUSAC Collection. Volume I (2005) and Volume II (2007). In this way the MUSAC introduces itself as a clear exponent of a new period in the history of western art and—more concretely—of art made in Spain. A new cultural stage, in which aesthetic values and artistic behavior that were considered revolutionary in the past have already become well-established.

### MUSAC, a reflection of contemporary artistic trends

The MUSAC seeks to be a fundamental piece in the development of current Contemporary Art, not only in the region that inscribes it, but also on a national and international level.

As such, apart from showing works from its collection in its exhibition halls, the museum shall produce various shows from León, with the objective of integrating them in the international circuit. Another objective of the museum is to house travelling exhibits from other centers at the same time.

In the same manner, a wide-ranging experimental sense when conceiving and developing projects and other initiatives shall mark all interactions of the MUSAC with its environment.

The museum was built with the aim of being a relational place where the public is no longer a mere passive element that observes. Exhibitions, workshops, talks, meetings with artists, educational guides and works that interact with the spectator are some of the essential elements in the activity of the MUSAC.

## # MUSAC Staff

In December 2002 **Rafael Doctor Roncero** (Calzada de Calatrava, Ciudad Real, 1966) was appointed Director of MUSAC. Art historian, photographer and curator, from 1993 to 2001 he was in charge of programming for the Canal de Isabel II exhibition hall, a Madrid Regional Government institution. After 1996 he coordinated a number of photography-related projects for Contemporary Art Fair ARCO and curated the *Open Road* section, under the fair's *Cutting Edge* programme. From 1997 to 2000 he directed Espacio Uno at the Reina Sofía Art Centre National Museum (Madrid), where he coordinated a total of 28 exhibitions. In 2001 he curated the exhibition *Ophelia and Ulysses: Concerning Spanish Contemporary Art* for the 49<sup>th</sup> Venice Biennale. In 2002 he directed the cultural programme at Casa de América in Madrid.

His published books include: *Una historia otra de la fotografía (An Other History of Photography)* and *Historias de las Fotografías (Histories of Photographs)*, published by Taller de Arte in 2000 and 2002 respectively. He also created the *T.F.Foto* series for TF Editores and the *Arte sobre papel (Art on Paper)* artist's book collection for Coydis. In 2006 he published *Masticar los tallos de las flores regaladas (Chewing on the Stems of the Flowers One is Given)*, Almuzara, 2006.

**Agustín Pérez Rubio**, historian, art critic and curator, is MUSAC's Chief Curator. Other members of the team are: **Kristine Guzmán**, General Coordinator; **Tania Pardo**, Coordinator for Exhibitions, Projects and Grants; **Carlos Ordás**, Coordinator for Exhibitions and Projects; **Belén Sola**, Education and Cultural Action Department (DEAC) Coordinator; **Marta Gervero**, Exhibition Coordinator; **Izaskun Sebastián**, Press and Communications; **Koré Escobar**, Registry and Transport; **Araceli Corbo**, Library, Documentation and Publications.

## # EXHIBITIONS

### *A- Exhibition spaces.*

The Western half of the MUSAC building houses its five exhibition halls. Given their versatility, they can be divided or extended according to each exhibition's specific needs.

With a total surface area of 3,400 m<sup>2</sup>, the halls are structured in six segments that appear to have slid in opposite directions, leaving empty spaces in between that connect the exhibition halls through indoor patios. The halls are 10.30 m wide and 6.8 m high.

Natural light comes in through the skylights and windows that give out onto the patios and the street. The three patios (with a total surface area of 1,300 m<sup>2</sup>) and the garden that surrounds the building can be used for outdoor exhibitions.

### *B- Laboratorio 987.*

The project room –with a schedule that is entirely independent from the rest of the Museum– is on a single storey, covering 180 m<sup>2</sup>. Its programme is independent, with shorter exhibition periods (usually around six weeks). Project room curator throughout 2005 and up until present day is Tania Pardo.

### *C- Vitrinas / Showcase.*

The Showcase Project runs in parallel to the general schedule. Two large glass showcases resembling shop windows house proposals related to fashion, music, design and other arts relevant to contemporary production.

## *A.- MUSAC, EXHIBITION HALLS:*

### **Emergencias.** - 1 April – 22 August, 2005

**Emergencias**, the Casilla y León Contemporary Art Museum's opening exhibition, not only presented a selection of pieces held in the MUSAC Collection to the public, but also served as a warning cry on a number of issues affecting our society, such as migration, our deteriorating environment or discrimination. In *Emergencias | The Exhibition*, 55 artists approached these issues from a range of perspectives: simply bearing witness to reality, suggesting Utopias or opting for evasion. The *Emergencias* project also included a publication/catalogue with



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critical texts by academics and artists, a re-edition of the book *Emergency*, and parallel project "Canal Gitano", by Antoni Abad.



**Shirin Neshat.**- *Shirin Neshat. The Last Word.* Halls 4, 5 and 6, MUSAC. 10 September - 6 December, 2005. Curator: Octavio Zaya. Coordinator: Marta Gerveno

With this independently produced exhibition, MUSAC looked back on the work of one of Iran's most international contemporary artists, Shirin Neshat (1957, Iran). *Shirin Neshat. The Last Word* sets out to review the extraordinary work produced by the artist over the past ten years. Twenty of her most representative photographs and six video installations out of the artist's eleven structure the exhibition and offer a unique insight into her interests and concerns. Far from dissecting the paradoxical tensions in her work, caught between what Western viewers have often read as exoticism or Orientalist representations and what the public in Islamic countries shrugs off as clichés, the retrospective at MUSAC fully engages with this ambiguity, in order to shed light on the complex dynamic construction that Shirin Neshat's creation moves within, imbued with these two cultural environments. From May to June 2006 the exhibition was on show at the Atlantic Centre of Modern Art (Las Palmas de Gran Canaria).



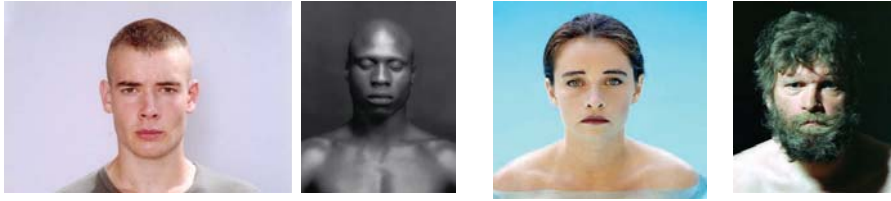
**Subject.**- 10 September - 6 December, 2005.

List of Artists: Richard Avedon, Stephen Balkenhol, Jorge Bayo, Ricky Dávila, Rineke Dijkstra, Roland Fischer, Till Freiwald, Pere Formiguera, Carmela García, Pierre Gonnord, Félix González-Torres, Stefan Hablützel, Marie-Jo Lafontaine, Gilda Mantilla, Robert Mapplethorpe, Jesús Micó, Pedro Mora, Bernhard Prinz, Humberto Rivas, Daniel Rozin, Thomas Ruff, Do-ho Suh, Fiona Tan and Urraco. Halls 1 and 3, MUSAC. Curators: Rafael Doctor and Marta Gerveno.

*Subject* sets out as an attempt to provide a collection of portraits on a neutral background. Halls 1 and 3 of MUSAC house a selection of around 40 portraits with a common denominator: they all present individuals in the sole context of their stark existence, their "being there", thus providing a diverse document of the other, the proof of their existence and, implicitly, a mirror held up to the viewer's existential uncertainties. The exhibition suggests a journey into the depths of our own self through our reflection on the other.

This collection of work by 24 artists, with a predominance of photography but also sculpture, installation and painting, poses a stark question: are we still able to look upon the other in his or her full dignity and see our own nakedness?





**Dora García.**- *Vibrations*. 10 September – 6 December 2005. Hall 2, MUSAC. Curator: Agustín Pérez Rubio. Coordinator: Carlos Ordás

MUSAC hosts *Vibrations*, an exhibition of work by Castilian artist Dora García, who currently lives in Belgium. The exhibition brings together a number of pieces produced over the past ten years, through which Dora García investigates a range of artistic strategies for studying the influence of sound on the environment it arises from. The exhibition title is a dual reference to vibrations in the air that generate sound and to the name of music magazine *Vibraciones*, published in Spain in the 1970s and 80s. The exhibition includes revised versions of earlier work and a number of pieces specifically produced for the exhibition, as well as former works held in the MUSAC Collection.



**Pipilotti Rist.**- *Pröblemäs büenös*. 4 works by Pipilotti Rist and her girlfriends. 17 December 2005 – 16 April 2006. Halls 4, 5 and 6, MUSAC.

Curator: MUSAC. Coordinator: Marta Gerveno.

Pipilotti Rist, one of the 1990s' most influential artists, brings a selection of recent works to MUSAC, in addition to a record with a selection of the music that plays along with her pieces. Four video installations –in exclusive edits for MUSAC- plus a video to be played at a venue in the centre of León. Pipilotti's work can be classed as narrative art, working on the theme of life experiences, which are not a thing of the past but rather a part of the present. Despite a certain autobiographical element, her work delves far beyond the personal anecdote. Rist's video installations play with the themes of the body, desire, sex, fluidity, movement and music.



**Enrique Marty.**- *Flaschengeist. The German's Cottage*. 17 December 2005 - 16 April 2006. Hall 2, MUSAC. Curator: Estrella de Diego. Coordinators: Tania Pardo and María Soria.

Through a massive set design custom-built for this exhibition, Enrique Marty (Salamanca, 1969) recreates the atmosphere of the old-time fairground at MUSAC. A number of tents house the characters of this peculiar freak parade: the levitating girl, the man with seven heads, the snake-woman, the elephant-man, the dog-man, etc. Fairground characters who draw us into a world where shock meets magic and reality meets deceit.





**FUSION: Aspects of Asian culture in the MUSAC Collection.** 17 December 2005 – 16 April 2006.

List of Artists: Candice Breitz, Alicia Framis, Yang Fudong, Zhang Huan, Pierre Huyghe, Kaoru Katayama, Kimsooja, Yasumasa Morimura, Jun Nguyen-Hatsushiba, Motohiko Odani, Hiraki Sawa, Do-Ho Suh, Rirkrit Tiravanija and Tabaimo. Halls 1 and 3, MUSAC. Curators: Agustín Pérez Rubio and Kristine Guzmán. Coordinator: Blanca de la Torre.

This exhibition intends to establish a conversation between two worlds, East and West, which since time immemorial have been separated by a gaping divide but have nonetheless upheld an ongoing symbiosis and exchange of influences, particularly in the realm of art. 14 artists; six Japanese, two Chinese, two Korean, two European, one South African and one Latin American, tell us of the ebbs and flows, appropriations and influences shared by two civilisations in an age of globalisation.



**Globos Sonda / Trial Balloons.** - 6 May - 10 September, 2006.

A project produced by MUSAC and curated by Yuko Hasegawa (Artistic Director, 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa), Agustín Pérez Rubio (Chief Curator, MUSAC) and Octavio Zaya (curator, co-director of ATLÁNTICA magazine and MUSAC Collection Advisory Board member), together with Tania Pardo as assistant curator. *Trial Balloons* is an exhibition that attempts to explore the diverse and complex artistic currents that a group of contemporary art practitioners who have been active since the turn of the century are currently engaged in. A collective exhibition that brings together 48 artists and other creators (including designers, architects, musicians and performers), taking over MUSAC's entire exhibition space.



**Muntean / Rosenblum.** - *Make death listen.* 23 September - 7 January 2007. Curator: Agustín Pérez Rubio. Coordinator: Carlos Ordás. Halls 1 and 2.

Retrospective of work by artistic duo Markus Muntean (Graz, Austria, 1962) and Adi Rosenblum (Haifa, Israel, 1962), in their first solo exhibition in Spain. *Make death listen* marks a turning point in their exhibition career, with pieces dated 1998 to the present. The conceptual thread that connects the work evokes that moment of existential angst and identity crisis faced by teenagers in today's high-speed passage to adulthood. From a dual perspective combining images and written text (or the spoken work, in the videos), their work inquires into the generational drift experienced by the characters who appear in the paintings, videos, installations and performances.



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**Julie Mehretu.-** *Black City*. 23 September - 7 January 2007. Curator: Agustín Pérez Rubio. Coordinator: Marta Gerveno. Hall 4.

MUSAC hosts the first solo exhibition at a European institution for Julie Mehretu, who was born in 1970 in Addis Ababa (Ethiopia) and currently lives in the USA. *Black City* brings together recent works by the artist, produced between 2003 and the present. Through the medium of large canvasses covered in overlapping layers of drawing and painting, Mehretu unfurls and confronts elements of her biography, political and social tensions and the constraints of architecture and town planning at the service of power.



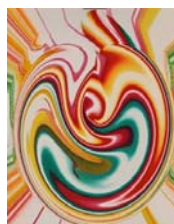
**Daniel Verbis.-** *misojosentusojderramándose*. 23 September - 7 January 2007. Curator: Javier Hernando. Coordinator: Tania Pardo. Halls 4.1 and 4.2

This exhibition brings us closer to the creative universe developed by local León artist Daniel Verbis, focusing on certain aspects of his work, such as the deconstruction of pictorial language, research into extra-pictorial materials and a challenge of the medium. Viewers are invited to follow the long and winding path into a highly charged atmosphere within a large installation spread over two connecting halls, where they will see drawings on the walls, sculptures, light boxes, paintings and photographs.



**Felicidad Moreno.-** *hipnÓptico*. 23 September - 7 January 2007. Curator and Coordinator: Tania Pardo. Halls 5.1 and 6

Under the title *hipnÓptico*, a play on words that evokes concepts such as hypnosis, optics or sound, Felicidad Moreno has created a specific installation for MUSAC made up of 14 large-format digital prints, as well as light and laser projections, where she delves into her personal pictorial language, exploring its broadest expressive range.



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**Kazuyo Sejima + Ryue Nishizawa / SANAA.** - 20 January - 1 May 2007. Curator: Agustín Pérez Rubio. Assistant curator and MUSAC Coordinator: Kristine Guzmán. Halls 4.1, 4.2 and 5, MUSAC.

MUSAC hosts the first major exhibition in Spain covering the creative evolution of Japanese duo SANAA, architects Kazuyo Sejima and Ryue Nishizawa, who were awarded the Golden Lion at the 9th Venice Architecture Biennale for their extension to the IVAM Museum (Valencia) and for the Kanazawa Museum (Japan). From their early work in Japan to their current international acclaim, they have established themselves amongst the world's most respected and admired studios, thanks to a solid creative approach, both stylistic and technical, that has succeeded in establishing their architecture as one of today's most solvent.



**Candice Breitz.** - *Multiple Exposure.* 20 January - 2 May 2007. Curator: Octavio Zaya. Coordinators: Marta Gerveno, Alexander Fahl. Venue: Halls 1 and 3, MUSAC

MUSAC presents a solo exhibition of Candice Breitz's recent work, produced between 2000 and 2005, in the field of video installation. A long-time resident in Germany, Breitz deals with the inflexible fissures between culture and consumption, experience and language. According to exhibition curator Octavio Zaya, in these pieces "Breitz tends to expose and question film images taken from commercial cinema, TV and music videos. Deliberately and aggressively, she re-orders her film material, isolating it from its defining narrative and accustomed aesthetic functions.



**Fernando Sánchez Castillo.** - *Abajo la inteligencia (Down with intelligence).* 20 January - 2 May 2007. Curator: Tania Pardo. Coordinator: Eduardo García Nieto. Venue: Halls 2.1 and 2.2, MUSAC

Under the title *Abajo la inteligencia*, Fernando Sánchez Castillo brings a selection of sculptures, pictorial works and audiovisuals to MUSAC that inspire a complex reflection on Spain's history in the 20th century. The exhibition covers three aspects that have defined the artist's work. On the one hand, the importance of monuments and statues, captured in the figures of the toppled hero, the lions flanking the doors to Parliament, or other items engraved in our collective memory, such as the car mangled after the bomb attack that killed Admiral Carrero Blanco. On the other hand, the need to re-draw history, as a form of hybridation between comic strips and press illustrations prior to the use of photographs. Finally, two videos: one shown at the 26th Sao Paulo Biennale (2004) *Rich cat dies of heart attack in Chicago*, showing a group of people with the large head of a statue in tow. The second, by the title of *Baraka* was produced for the current exhibition, and



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captures a number of thoughts on Spanish history and in particular the idea of destiny as related to power.



**Pierre Huyghe.**- *A Time Score*, 19 May - 2 September 2007. Curators: Agustín Pérez Rubio, Marta Gerveno. Coordinator: Sophie Dufour. Halls 1, 4, 5 and 6, MUSAC.

Pierre Huyghe, one of artists who have most significantly determined creative practices over the past decade, holds his first solo exhibition in Spain at MUSAC. For the occasion, he has brought together some of his acclaimed pieces that are essential for understanding the French artist's creative approach, alongside new work *Atari Light Pong*, *This Is Not A Time For Dreaming* or *A Journey That Wasn't*. Thus, the works exhibited under the title *A Time Score* define a new and modified perspective, from which viewers can embark on a journey across the past and future of the artist's production, where collective subjectivity, intellectual property rights and, in particular, his commitment to the concept of the non-linear but rather many-fold progression of time serve as the most effective modes of navigation.



**Ángel Marcos.**- *Ángel Marcos. China*. 19 May - 2 September 2007. Coordinator: Helena López Camacho. Halls 3.1 and 3.2 MUSAC.

MUSAC displays Ángel Marcos's most recent photographic project, carried out during his recent travels in China, in January 2007. This new work ties in with his highly acclaimed series *Alrededor del sueño* (New York, 2001) and *En Cuba* (Havana, 2004-06), closing a trilogy in which the artist has established a conversation with the city through its publicity and propaganda, attempting to reveal the bonds that connect the powers that be with the everyday reality and aspirations of the people that inhabit them. Plunging into the urban centres and suburbs of Hong Kong, Beijing and Shanghai, the artist captures the growing contrast between past and present, tradition and modernity. Revealing elements are found in advertising, clashing architectures and the saturated urban landscape. The result is a broad-reaching project, including both photography and video, that reveals Ángel Marcos' personal perspective on today's China at MUSAC.







**Néstor Sanmiguel Diest.** - *The Second Name of Things.* 19 May – 2 September 2007. Curator: Beatriz Herráez. Halls 2.1 and 2.2 MUSAC.

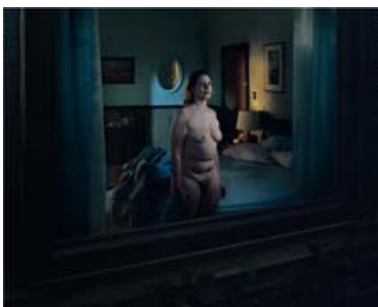
MUSAC devotes a solo exhibition to artist Néstor Sanmiguel Diest (Zaragoza, 1949), a comprehensive overview of his recent works in the form of various series of large-format paintings structured into modules that assemble into large surfaces of colour and text. Layers of superimposed information acting as screens that simultaneously hide and reveal a succession of pictorial narratives drawn from the artist's complex personal universe. Sanmiguel's production is based on developing complex visual patterns and encrypted narratives, all treated with unusual pictorial rigour (and a healthy dose of irony), resulting in an approach to painting as an "art of avoiding".



**Existencias. Musac Collection.** 21 September 2007 - 6 January 2008. Curator: MUSAC

On 21 September MUSAC, *Museo de Arte Contemporáneo de Castilla y León*, presented *Existencias*, its third major project drawn from the MUSAC Collection after *Emergencias*, the museum's opening exhibition that began on 1 April, 2005 and *Fusion, Aspects of Asian Culture in the MUSAC Collection*, that took place between December, 2005 and April, 2006. The show took over the museum's entire exhibition space (5 halls, Laboratorio 987 and the Showcase Project: over 4,000 sq m in total), introducing the work of over 200 Spanish and international artists held in the MUSAC Collection. Unlike the opening exhibition, which engaged with contemporary artists' political and social concerns, *Existencias* does not follow a specific theme. On the contrary, it goes with the flow of art collecting's inherent tendency towards accumulation and selection. Through this cumulative presentation, reminiscent of the Baroque salons and cabinets, the intention is, on the one hand, to underline certain concepts inherent to generating an institutional collection (accumulation, a diversity and blending of disciplines), and on the other to reappraise our ways of seeing as determined by this cumulative use of space.

ANTONIO BARRIO, BONGERS AMALI, MAREMA ABRAMOVIĆ, OLGA ADELANTADO, EBEL-IRINA ANITA, ANA LAURA ALÉZ, PELO ALOTTI, LAURA LAMARCA, NIKO ALONSO, PABLO ALONSO, CARLOS ARGÜELLES, CESARIO AMPUN, ALEXANDER APOTOL, JAVIER ANCI, MANU ARBOGAST, ARTEMIO, LYLE ASHTON HARRIS, CUTILIO ATAMIA, TERRY AXEL, DOUGLAS BAKER, AMY BACON, DANIEL BACON, TONY BAKER, MATEO BALESTRINO, YOUNG BARRBERO, MATTHEW BARNEY, GABRIELE BASILE, ESHIO BELINCHON, ENRIQUE BENICOR, NENE BERGADO, MATTHEW BERGOLD, MIRA BERNABEU, JORGE BERNADO, DAVID BERTHELE + VIVES, MARY BEL, VICKY BLANCO, ISLEIA Y ROSA, FELIX BRAND, CAMILLE BREITZ, OLAF BULBRING, FERNANDO DÍEZ, FRANCISCO BUCHE, DANIELA BUETO, DANIEL CAHAGUA, NEL CAPELLO, CANTO DE APTE, OSCAR PUMP, PATTY CHANG, RAMÓN CHAVES, RUBÉN CHALATAN, SALVADOR CHAVEZ, PABLO COLLINS, JOSÉ COLONER, CARLOS CORDELL, GREGORY CRONIN, FRED CUTLER, BENJAMIN CULIAGA, BEVY DAVILA, LUIS DELARIVE, GABRIEL DIAZ, PAUL LORCA DE CORON, NIKETE DUKASTA, BILLER + SCHROEDER, DA, LARVA, MARCEL OZAMA, AYON ESCOBAR, JACAC SORRENTE, CLIFF GILSON, JON HICKS, ELISA, CELSA FERNÁNDEZ PRADA, LEOPOLD FERRARI, AGUSTINA OTERO, ROLAND FISCHER, JOAN FONTCUBERTA, ALICIA FRANK, TEL FRENWALD, PHILIPP FRIEDLICH, YANG FUCHENG, JOSIE GALLINHO, SANDRA GAMARRA, ALBERTO GALI, CARRILLA GARCÍA, DORA GARCÍA, CRISTINA GARCÍA ROSEDO, BRISTEN GEISLER, JOHN GERBARD, ANTHONY GOCCOLEA, RUTH GOMEZ, PEDRO GONZALEZ, ROSALBA GORDON / PHILIPPO PARENICO, BRIAN BRACONCA, PAUL GRUBAN, ANDREA GUARDY, CHUS GUTIERREZ, FEDERICO GUZMÁN, FEDERICO HERRERO, THOMAS HIRSCHHORN, CARLOS IBAÑETA, ZHUANG JIANG, HUBERT & SCHLEIER, PIERRE JOUVE, ALFONSO JUAN, CHRISTIAN JONKERMAN, FRANCISCO JORDA, JORGE JORIS, JESPE JUST, KRISTINA KALLIYANA, WILLIAM KENTMANN, JOHANNES KEILNER, LEE JI PING, CHRIS LEE, JOHN W. MALLERSON, ANDREW MCKAY, PHILIPPE PÉREZ, ELISA LA FERRIERE, FRANCESCO LA FERRIERE, GREGORY LAJON, ALBERTO LARREA, PHILIPPE LAURENT, COLLEONNE DUPREL, INDIRA-SHARON JEN, JULIA CRISTINA LUCAS, JOSIE MACCHE, COVA MACHES, MARIUS MACHES, HUGH MARSH, ANNE MARSH, JAMES MATHIAS, BRUCE MITCHELL, JOHN MITCHELL, MARY NIELSEN, MARIUS NIELSEN, JULIE MECHETTI, BUKA MORALES, OSCAR MORALES KENTMANN, MICHAEL MULLER, TINA MÜLLER, JOHN MULLER / JUANDE JARAÉLLO, BEN MORRICE, PEDRO MORA, JUAN LUIS MORAZA, FELIXIANO MORENO, JOAN MOREY, YOSHINOBU MORIMOTO, TOSIYUKI MURAKAMI, WOLFGANG NGUNGU, DANIEL NOLLER, BILLY NYST, STEFANO MANTOVANI, ROSECARLUM, ALEXANDRA MARINATY, SERGIO NEMAY, SBARNE NEUNECHWANDER, JOHN NYSTEN-HUTTENBACH, MARINA NIJHOLT, ANGELO NIZIO, PIERO NOTOVIGLIO, KENNY SMITH, RICHARD QUASTEN, JOAO GONCALVES, JULIAN OPIE, TONY OUSLER, SVEN PAULSSON, PIERRE-JEANNE, JUAN PEREZ ABREU-GONZALEZ, CINCHIA PEREZ, JEROME PERAZZANI, ELI PORTER, JOSE PUGLIA, MARCELA POETRE, DIEGO DEL PEZO, ANA PRADA, CINCHIA PRADA, SILVIA PRADA, SERGIO PREDON, GONZALO PUCO, JOSÉ QUILAR, TERE REICARD, TONYA REICARD, PAUL ROSSIGNOL, FERNANDO REYES, ROSARITA REXINA, XAVIER RIBAS, LA RIBOT, PIPLOTTE RIST, CLARE SAGAL, WP & WP ROSADO, JUAN RIGGS, LUCA ROTA, DANIEL ROSTA, ANSEL OLLA RUIB, HARTMUT THOMAS RUFF, FRANCESCO RUE, JORGE SARRIA, SEYMEN SÁEZ, MANUEL SÁEZ, ANRI SABA, PEPÉ SALAZAR, SARRIA, DOMINGO SANCHEZ, BLANCO, FERNANDO SANCHEZ CASTELLÓ, SEYMEN SANCHEZ / SEYMEN CALIPIRI, CHARLES SANDORFF, NESTOR SANMIGUEL, MARTÍN SASTRE, SHARUKH SAHA, COBIANA SCHNITT, MARKUS SCHNIBALD, ALLAN SOKOLA, ANDRÉS SORIANO, SERGIASO GABRIELI, TIKKA SOMMAIRE, SANTIAGO SORIA, SEAN SWINER, TRISTAN SONDREBAUD / NICOLAJ POWALY, MONTSIRRI SOTO, ZEMPERER STERNAMP, DO-HO SUN, SUPERFLEX, TAMARA TILKA, LIN XUN, YU GUO, WOLFGANG THUMANN, RYUJI TAMURA, THIAGO COSTA, JESSICA THOMAS, JONAS THOMAS, JOHN THOMAS, JOANA VALDERRA, JOANA VICUNCELO DE MATEOS, RAÚL VÁZQUEZ, LORENZO VIGORELLI, MARCO VIGORELLI, WILLIAM WAGNER, THOMAS WASTNER, MARIA ZARUJKA, COLLECTION MUSAC



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**Cerith Wyn Evans** ...*Visibleinvisible*. January 26<sup>th</sup> – May 4<sup>th</sup>, 2008. Curator: Octavio Zaya. Coordination: Marta Gerveno Halls 4.1, 4.2, 5 & 6

Cerith Wyn Evans is an essential point of reference in London's art-scene and his sophisticated work has inspired many artists emerging in the latest generation. This work has been unequivocally conceived and shaped by its critical and historical relation to the possibilities and vicissitudes of film and writing. Its unfamiliar relations between space, light, language and objects, as well as the alluring and blurring nature among them, have been taken from those disciplines. While his pieces and installations draw on a broad range of genres, media, and discourses, high and low, Wyn Evans never privileges or fosters a phenomenological reading of space, nor a literal use of materials. Through evocation and encryption, his combinations of unexpected materials such as neon lighting, philosophical texts, mirrors, fireworks and plants, point instead to disruptions and intrusions that displace familiar registers and perceptions. There's always a disdain for accessibility; there's always some opacity. This polymorphous and intertextual space unfolds between the visible and the invisible, in the hinge on which the relation of image and object fluctuates.



**Dave Muller.** *I Like Your Music I Love Your Music*. January 26<sup>th</sup> - May 4<sup>th</sup>, 2008. Curator: Agustín Pérez Rubio. Coordinator: Carlos Ordás. Hall 3

On January 26<sup>th</sup>, 2008 MUSAC is to open the first major solo exhibition at a European institution by Californian artist Dave Muller. Artist, curator, cultural agitator, dj and record collector, Muller is highly acclaimed on the American scene, particularly for his projects at the Saint Louis Art Museum, the Whitney Biennial or SFMOMA. For *I Like Your Music I Love Your Music* the artist brings to the Castilla y León Museum of Contemporary Art a selection of recent work around his key theme: the cultural value of music and its social reciprocal relevance, both as an individual and collective portrait. Records, represented here in drawings of their spines, covers or in sound files, etc. provide the point of entry to the artist's personal history and recollections, but also to the viewer's, pointing the way to the construction of cultural identity through music. Muller sees music as a network of exchanges and aesthetic, social and personal relationships.



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**Blanca Li.** *Te voy a enseñar a bailar [I'll show you how to dance]* January 26<sup>th</sup> – May 4<sup>th</sup>, 2008.  
Curator: Alberto Martín. Coordinators: Kristine Guzman, Helena López Camacho. Hall 2

MUSAC is to host choreographer and dancer Blanca Li's first exhibition in a specialised modern art context. Under the title *I'll show you how to dance*, Blanca Li unfurls the many aspects of her multidimensional work as choreographer, dancer, performer and filmmaker. Faithful to an approach based on the integration of different languages, styles, genres and cultures, as well as the use of all channels and medias available, Blanca Li conjures a complex creative universe that brings together new and previous work: the short film *Angoisse* (1998), the video piece *La Paella* (1998), the *Thoneteando actions* (2006), a music video for Daft Punk's *Around the World* (1997) or advertising and music videos included in *Le Défi* (2001). Alongside this work, Blanca Li is to unveil new video installations produced by MUSAC and based on the performances, dance and specific work for video she is currently exploring: *Fitness at home* (2007), *Clase de Baile* (2007) and *Sala de máquinas* (2007). The intensity of her own work is heightened through collaborations with other artists throughout the project: Sylvie Fleury, Lucy Orta, Pablo Reinoso, Paco Delgado, Rafa Linares, Charles Carcopino, Tao Gutiérrez or Lola are some of the people who have contributed to this joyful body experience and to the artist's invitation to alter our own physical perceptions.



**H BOX.**- 2008. Artists: Alice Anderson (UK), Yael Bartana (Israel), Sebastián Díaz-Morales (Argentina), Dora García (Spain), Judit Kúrtag (Hungary), Valérie Mréjen (Francia), Shahryar Nashat (Suiza) y Su-Mei Tse (Luxembourg). Curator: Benjamin Weil, Director Artists Space, New York. Architectural Space: Didier Fiuza Faustino, Bureau des Mésarchitectures. Coordination: Sylvie Pitou (Hermès Paris), Helena López Camacho (MUSAC). Original Idea & Production by Hermès

MUSAC presents H BOX, a nomad screening space designed by artist and architect Didier Faustino under Benjamin Weill's art direction and supported by Hermès, which will display eight new video creations by international young artists: Alice Anderson (United Kingdom), Yael Bartana (Israel), Sebastián Díaz-Morales (Argentina), Dora García (Spain), Judit Kúrtag (Hungary), Valérie Mréjen (France), Shahryar Nashat (Switzerland) and Su-Mei Tse (Luxembourg).

The project, promoted and supported by Hermès under its artistic creation programme, has commissioned ad hoc works for the H Box from eight video artists. The project will develop through four further programmes over the coming years. Benjamin Weil, the project's curator and art director, called on eight international artists whose work will be screened in a free-standing construction designed by artist and architect Didier Faustino. The artists' international extraction is particularly relevant in view of the travelling exhibition's schedule to tour museums around the world. Having kicked off at Paris' Centre Pompidou, the H Box is now coming to MUSAC and will then move on to MUDAM, Luxembourg's Musée d'Art Grand-Duc Jean and the Tate in London, later heading for exhibition venues in Asia and the Americas.



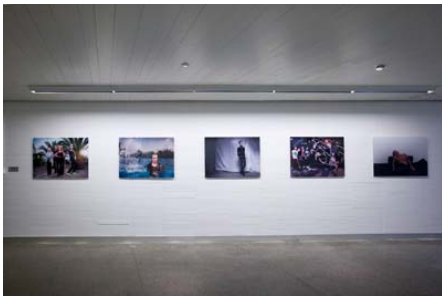
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***Benicàssim. The Festival***. January 26<sup>th</sup> – March 2<sup>nd</sup>, 2008. Artists: Carmela García, Cristina García Rodero, Immo Klink, Ángel Marcos, Álvaro Villarrubia & Massimo Vitali. Original Idea: Rafael Doctor Roncero & Nacho Santos Cidrás. Laboratorio 987. Official Sponsor: Fundación Bancaja

For the second year in a row, MUSAC and Fib Heineken convened in Benicàssim through the construction of a portrayal of this musical event designed for collective entertainment, the Festival now enters into those channels customarily reserved for “high culture” through an editorial project and exhibition project titled *Benicàssim. The Festival*. Made possible by the Fundación Bancaja.

Thus, six internationally acclaimed photographers, Carmela García, Cristina García Rodero, Immo Klink, Ángel Marcos, Álvaro Villarrubia and Massimo Vitali, travelled to the festival to capture with their cameras the beat of the spectacular annual musical gathering, which has given rise to a large format publication produced in collaboration with ACTAR publishers. For its official presentation this book is accompanied by an exhibition in the MUSAC space known as Laboratorio 987.



***B.- LABORATORIO 987:***

***Silvia Prada.- 1 April - 5 June, 2005.*** The work of Silvia Prada (Ponferrada, 1969) encloses a wealth of references and thoughts on the iconic figures of our day and on a youth culture so firmly rooted in globalised capitalist societies.

***Fikret Atay.- 22 June - 21 August, 2005.*** Under the title *Distant sounds*, Laboratorio 987 presents the first solo exhibition in Spain for artist Fikret Atay (Batman, Turkey, 1976). Four video installations approach the concepts of communication and the dissolution of cultural borders.

***Abigail Lazkoz.- 10 September - 4 December, 2005.*** Abigail Lazkoz (Bilbao, 1972) produced an ad hoc mural painting for Laboratorio 987 under the title *Esconde la mano*, a reference to the suggestive range of meanings that can be drawn from the Spanish saying “tirar la piedra y esconder la mano” (Throw the stone and hide your hand).

***Ryan McGinley.- 28 October - 6 December, 2006.*** The first European exhibition for American artist Ryan McGinley (New Jersey, 1977) brings together 20 photographs that are representative of his formal and thematic preferences.

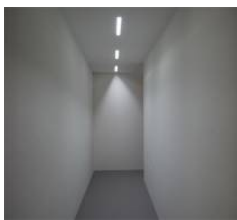
***Wilfredo Prieto.- Much Ado about Nothing II.*** 17 December 2005 – 19 February 2006  
*Much Ado about Nothing* recovers the title of a project initiated by Wilfredo Prieto in Cuba in 2003, in which he forces the viewer to reflect upon what is expected and, in this case,



unexpected within our present-day art world's exhibition spaces and the current art machine.

Monika Sosnowska.- *Untitled.* 4 March - 23 April, 2006.

Monika Sosnowska (Ryki, Poland, 1972) created a specific installation for Laboratorio 987 where she played with the hall's dimensions to create a fictional route in the form of a corridor.



Globos Sonda / Trial Balloons.- 6 May - 10 September 2006. Within the framework of the Globos Sonda / Trial Balloons exhibition, Laboratorio 987 hosted works from Dr. Hofmann's period in Argentina (1976-1983). The ideas of travel and immediacy are two key elements in the work of this artist, who earned a grant from MUSAC in 2004-2005. On this occasion, his project included a hut set up near the museum entrance and a display of his designs in the exhibition halls. He played on the idea of 'inside and outside', connecting the streets with the museum's exhibition space. The PSJM collective showed their project *Marcas Ocultas* (Concealed Brands); light boxes showing the profiles of a number of business leaders concealed behind their corporate brands, as similes of their respective corporate policies. The light boxes were shown alongside video recordings of the companies' advertising. Thus, the exhibition established a set of four brands with their logos and adverts, approached from a critical and ironic perspective; the team's creative trademark. Juan López recovered some of his work's defining traits in *Sigue Buscando* and *We Just Want To Be The Nicest One'n One*. On the one hand, an installation executed in insulating tape talks of the street within the limited space of the institution, and on the other he uses video to transform some of our everyday spaces into metaphors.

Philipp Fröhlich.- *Exvoto. Where is Nikki Black?* 23 September - 19 November, 2006

The exhibition *Exvoto. Where is Nikki Black?* shows paintings by young artist Philipp Fröhlich



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(Schweinfurt, Germany, 1975) that capture a number of scenes, both indoor and outdoor, where the dramatic lighting suggests unfinished mysterious events.

Pauline Fondevila. - *November Song*. 19 November 2006 - 7 January 2007

In her work, Pauline Fondevila (Le Havre, France, 1972) combines a range of cultural references (comics, pop music, nouvelle vague). MUSAC presents a selection of her drawings, murals and installations.

Clare E. Rojas. - *Sympathetic Magic*. 20 January - 4 March 2007

For her first solo exhibition in Spain, American artist Clare E. Rojas (Ohio, 1976) has set up an installation based on her drawings that delves into the icons of popular US culture, providing a complex vision of 'folk art'.

David Bestué + Marc Vives. - *Imágenes del Fin del Mundo (Images from the End of the World)*, 17 March - 2 May 2007.

This exhibition at Laboratorio 987 bring together the most relevant works, in video and other formats, by the pair of young artists. Under the heading Actions, each piece reveals different strategies for approaching everyday reality.

Pedro Paiva + João Maria Gusmão. - 19 May - July 2007.

Portuguese artists Pedro Paiva (Lisbon, 1977) and João Maria Gusmão (Lisbon, 1979) take over Laboratorio 987 with a solo exhibition showing a number of installations based on film and photography, their usual media, in which they display a range of conceptual references that go from Alfred Jarry's Pataphysics to Bergson's intuitive method, also touching on Nietzsche's reversion of Nihilism and Alain Badiou's ontological and political adventures.

Matías Duville. - 14 July - 2 September 2007.

Argentinean artist Matías Duville (Buenos Aires, 1974) brings his first solo exhibition in Europe to Laboratorio 987, in the form of a complex ad hoc pictorial installation. His drawings appear to be the stuff of dreams, of unlikely journeys and desolate landscapes, where the absence of the human form reveals a dream-like state inherent to fairy tales and stories of a distant past. He also references natural disasters, such as hurricanes, overflowing rivers, etc.

Ivan Grubanov - Ángel de la Rubia. - *Después de todo/ Afterall*. - 13 March- 4 May, 2008.

Laboratorio 987's new exhibition programme begins on 13 March with a conversation between the artwork of Iván Grubanov and Ángel de la Rubia, in an exhibition by the title of *Después de todo / Afterall*, focused on a review of our most recent past, the footprint of memory, history and contemporary society's political assumptions.



Ivan Grubanov



Ángel de la Rubia

### *C. - SHOWCASE:*

Daniel Verbis. - *Doble objeto &*. 1 April - 21 August, 2005

MUSAC's Showcase Project opens with *Doble objeto &* by Daniel Verbis. The intervention in a way echoes the architecture itself and pays tribute to the museum's inaugural moment. Verbis celebrates the idea of the museum as a present -the works of art are a present, the idea of the museum itself is a present- by applying a pattern to the glass that resembles wrapping paper, thus presenting the showcases as boxes that contain a surprise, in addition to a radiating light that attracts us with all the fascination of luxury kitsch.

Locking Shocking. - *Regret*. 10 September - 4 December, 2005

Design team Locking Shocking carries out a project by the name of *Regret* for the showcases



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in the MUSAC lobby. The intervention transforms the two adjoining glass boxes into a set portraying the relationship between Ana González and Oscar Benito, founding members of *Locking Shocking*.

Vasava.- Zoovilization. 17 December 2005 – 16 April 2006

This is a project that recovers a Baroque aesthetic and conceptual approach through a complex formal construction (horror vacui in line with Hieronymus Bosch and his Garden of Earthly Delights, in a compositional structure that is a direct reference to the masterpiece) that can be read on multiple layers, each supported by an elaborate symbolic structure. These symbols contain references to different aspects of contemporary culture and society (armed conflict, migration, technological advancement), all seeped in an apparently naive and cute aesthetic, with influences from comic books and advertising, but that ultimately leads on to a more profound content.

Funky Projects. - 6 May - 10 September 2006 / 23 September – 7 January 2007

The project designed specifically for the MUSAC showcases by FUNKY PROJECTS ([www.funkyprojects.com](http://www.funkyprojects.com)) opened within the context of *GLOBOS SONDA / TRIAL BALLOONS* curated by Octavio Zaya, Agustín Pérez Rubio, Yuko Hasewaga and Tania Pardo as assistant curator. The project included two elements. The first was a virtual shop selling all sorts of “Funky projects” merchandising, from tape to books to printed t-shirts. The second was the installation *I LOVE LEON*, fitted in the second glass case. This second section included photographs and a video recorded at Santillana del Mar Zoo (Cantabria) showing a pack of lions tearing up the t-shirts on sale in the showcase opposite.

Today's world in 20 photography books. 20 January - 2 May 2007

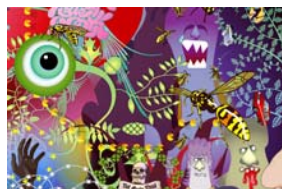
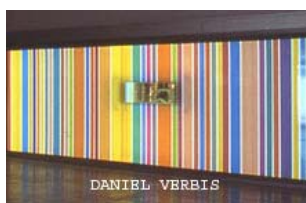
In its Showcase Project, MUSAC displays a selection of 20 photography books produced by the world's leading publishing houses over the past five years. Each and every one of them serves a double intention: critical and documentary, providing food for thought on today's world from many different points of view.

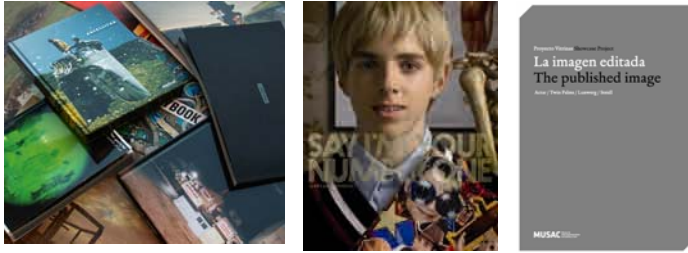
Carles Congost. Say I'm Your Number One. 19 May – 2 September 2007.

Carles Congost, one of the artists who is best represented in the MUSAC Collection, is behind the dual project *Say I'm Your Number One*. It includes, on the one hand, a book by the same title, co-published by MUSAC and ACTAR, and on the other an installation for Showcase telling the whole story of his band The Congosound in a specially produced photo novel, alongside a sophisticated industrial machine called *The Congosound's Live Prototype*, which will provide them with their new identity as a franchise band.

The Published Image. 26 January- 4 May, 2008.

Leading on from a project that began in January 2007 in MUSAC's Showcases with *Today's World in 20 Photography Books*, the new exhibition *La imagen editada [The published image]*, beginning on 26 January, will focus on four leading publishing houses' work in the field of photography, highlighting their personality and technical quality: ACTAR and Lunwerg from Spain, Twin Palms in the US and Steidl in Germany.





## # MUSAC Projects 2002-2007: GRANTS, AWARDS, PUBLICATIONS and COLLABORATIONS

Over the past five years the museum has promoted a range of initiatives, from grants for artistic creation and cultural management to the publication of catalogues or collaborations in many fields related to contemporary creation, such as graphic design, fashion, video creation or music.

### :: Grants:

#### *MUSAC Grants for Cultural Management and Artistic Creation*

The scheme kicked off in 2003, with four grants for cultural management and eight for artistic creation. Awardees in Cultural Management were: Tania Pardo (Madrid, 1976), Isabel Yáñez (Valladolid, 1966), Carlos Ordás (León, 1978), Belén Solá (Valladolid, 1976) and Mario Canal (Madrid, 1974). Awardees of the Artistic Creation grants were: Sandra Gamarra (Lima, 1972), Pablo Alonso (Gijón, 1969), Fernando Renes (Burgos, 1970), Alejandro Villarubia *Urraco* (Madrid, 1971), Ruth Gómez (Valladolid, 1976), Chus Gutiérrez (Granada, 1962), Pepo Salazar (Vitoria-Gasteiz, 1972) and Begoña Muñoz (Pamplona, 1970). Jury members were: Rafael Doctor, Agustín Pérez Rubio, Estrella de Diego, Carlos Díez, María Jesús Miján and Javier Hernando.

In 2004, under Tania Pardo's coordination, jury members were: Rafael Doctor, Agustín Pérez Rubio, Jesús Gómez Sanz, Rosa Martínez, Víctor del Río and Rufo Criado. Cultural management grants were awarded to: Araceli Corbo (Salamanca, 1974), Blanca de la Torre (León, 1977), Mercedes Díaz (Ciudad Real, 1976), Koré Escobar (León, 1971), Marta Gerveno (Santiago de Compostela, 1976), Clara Merín (Madrid, 1973), Raúl Ordás (León, 1978) and María Soria (Malaga, 1977).

Artistic creation grants were awarded to: Juan Delgado (Cartagena, 1965), Dr. Hofmann (León, 1971), Alejandra Navratil (Zurich, 1978), Ángel Nuñez Pombo (León, 1969), Juan Pérez Agirregoikoa (San Sebastián, 1963), Sara Rosenberg (Argentina, 1954) and Ángel de la Rubia Barbón (Oviedo, 1981).

2006 Grants. The 3rd edition of MUSAC grants for 2006-2007 was officially announced at Arco'06. Jury members were: Rafael Doctor, Agustín Pérez Rubio, Jesús Gómez Sanz, María de Corral and Teresa Velázquez. The 3rd edition of MUSAC grants 2006-2007 awarded six for cultural management and seven for artistic creation. Cultural management awardees were: Eduardo García Nieto (Miranda de Ebro, 1974), Helena López Camacho (Baracaldo, 1979), Paula Álvarez Pérez (Valladolid, 1982), Carlos Sánchez Suárez (León, 1979), Amparo Morono Díaz (Plasencia, 1979), Josefina Manzanal Manrique (La Ribera de Folgado, 1974). Artistic creation awardees were: Elena Fernández Prada (León, 1971), Javier Nespral Fernández (Ponferrada, 1983), Gerardo Cunstance (Madrid, 1976), Antonio Ballester Moreno (Madrid, 1977), Jesús Portal (Salamanca, 1970), Ramón David Morales (Villaverde del Río, 1977), Ignacio Uriarte (Krefeld, Germany, 1972).

2007 edition. This year MUSAC will hold the fourth edition of its Artistic Creation Grants. The jury is made up of Jesús Gómez Sanz (Director, Fundación Siglo, Valladolid), Rafael Doctor Roncero (Director, MUSAC), Agustín Pérez Rubio (Conservador Jefe, MUSAC), Alberto Martín (Art critic and curator) and Marta Gili (Director, Jeu de Paume, Paris)

2008 edition. In January the 4th edition Cultural Management Grants was announced. Three grants are awarded for a one year period of internship.





## :: Awards

### *Latin-American Video Creation Awards.* -

In a joint effort with Madrid's Casa de América to promote and support video creation in Latin America, MUSAC established the Latin-American Video Creation Awards. The first edition received 200 submissions, of which 23 were shortlisted for a second viewing.

The videos were screened at the Casa de America summer garden, over five weekends in July 2004. Casa de America awarded a first prize, worth € 6,000 and acquisition of the work by the MUSAC Collection, and a second and third prize of € 1,500 each.

Jury members were Rafael Doctor (Director, MUSAC), Agustín Pérez Rubio (Chief Curator, MUSAC), Tania Pardo (Exhibition Coordinator, MUSAC), Virginia Torrente (Casa de América Representative for the Visual Arts) and Martín Sastre (Casa de América Summer Garden Curator).

Awardees:

- First Prize: *Balance en blanco (Pensar es olvidar diferencias)*, by Francois Bucher
- Second Prize: *Boomerang* by Alejandro Campoy
- Third Prize: *El porvenir de una ilusión*, by Pablo Romano

### *1<sup>st</sup> Broadcasting Art Awards. Globos Sonda / Trial balloons.* -

In coordination with Spanish National Radio 3's Fluido Rosa programme, MUSAC held its first international competition for contemporary broadcasting art projects. The competition was hugely successful, with nearly 200 submissions both from Spain and abroad. Awards were announced on 7 October 2006. Three prizes were awarded on the jury's unanimous vote for € 4,500 each:

- *Architectural Commentary*, by Marc Behrens (Germany)
- *Untitled #188*, by Francisco López (Spain)
- *American Mosque*, by Javier Iriso (Spain)

Three mentions were awarded to the following works:

- *Up in the Air*, by Mathew Sansom (United Kingdom)
- *Hive*, by Joe Colley (USA)
- *Who Can Tell If I'm Inventing*, by Rosa Barba (Germany)

## :: Publications

### 2004

file:

#### **-FILES**

*Published in February 2004 on occasion of ARCO Art Fair, the book was edited by Rafael Doctor and Octavio Zaya and coordinated by Isabel Yáñez. It is an entirely visual work, handed out free at ARCO'04, which suggests the elements required to create the "ideal collection" for the 21st century*



#### **-CORPORATE BRAND IMAGE BOOK**

*Publication date: February 2004. Design by: Ipsum Planet. Coordinator: Tania Pardo*

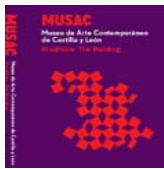
*The Corporate Brand Image Book brings together the shortlisted submissions to the Contest for MUSAC's corporate image, as well as the winning entry by Aporama + El Plan B.*





**- FERNANDO RENES. HOMEMADE DRAWINGS**

*This book brings together a significant part of Fernando Renes' work. Sweetly ironic, the artist's drawings deal with his most pressing concerns and life experiences. The book was published in April 2004, with backing from MUSAC, Injuve and Distrito 4 Gallery (Madrid).*



**- MUSAC, THE BUILDING**

*Publication Date: December 2004 In collaboration with ACTAR*

*Through a number of texts, interviews with the architects, photographs, floor plans and technical drawings, this book analyses each step in the museum's development, from the earliest ideas to its construction. The book includes photographic surveys by artists Sergio Belinchón, Ángel Marcos, Rafael Sendín and Concha Pérez, who contribute their appraisal of the building.*



**- WHEN WE ONLY MOVE SOMETHING CHANGES, by Begoña Muñoz**

*Published by: MUSAC with Consonni.*

*This book by artist Begoña Muñoz, When we only move something changes tells the story of how an initial suggestion for a performance with Consonni ends up transforming Begoña into a fully-fledged singer who releases the record We only move when something changes on Subterfuge Records.*



**- JORGE MACCHI. BUENOS AIRES TOUR**

*Publication date: March 2004. Published by: MUSAC and Turner. In cooperation with: Ruth Benzacar and Distrito 4. Buenos Aires Tour is not a standard catalogue, but rather an artist's book conceived as a working surface and a review of his entire career.*

**2005**



**- MUSAC. APRIL 2005.**

*On occasion of MUSAC's official opening in April 2005, the museum put out a small book with twin covers intended to provide all the relevant information on the inauguration and activities scheduled for the future, under the title Musac. April 2005 / Contemporary Art in Castilla y León.*



**MUSAC COLLECTION, VOLUME I.**

*In April 2005 MUSAC released Volume I of its full collection catalogue, which holds over 900 works. The entire edition is in English and Spanish, covering 700 pages. Isabel Yáñez and Carlos Ordás coordinated the publication, with design by Ipsium Planet.*





**- EMERGENCY.**

In 2000 Sweden's BildMusset published a book by the same title developed on the basis of Alfredo Jaar's piece Emergency. Having acquired the piece for its Collection and it being an essential element in the museum's inaugural exhibition, MUSAC decided to publish a revised edition of the book, extended with seven new essays, bringing the total up to 25, now available in a single English and Spanish edition.



**- SHIRIN NESHAT. THE LAST WORD.**

Published by: CHARTA Texts by: Octavio Zaya (Exhibition curator), and Hamid Dabashi (Professor at Columbia University), comprehensive study of all Shirin Neshat's production on film.



**- SÍ / YES / OUI / NO / NO / NON / EL FUTURO DEBE SER PELIGROSO / THE FUTURE MUST BE DANGEROUS / LE FUTUR DOIT ÊTRE DANGEREUX.**

On occasion of Dora García's exhibition Vibrations, MUSAC published a book in coordination with the Centre Frac Bourgogne (France) under the title si/ yes/ oui, no/ no/ non. The book includes texts by exhibition curator Agustín Pérez Rubio (Chief Curator, MUSAC); Peter Doroshenko (Director of Baltic, UK); Edwin Carels (Director, Film and Photography Museum in Antwerp, Belgium), Guillaume Mansart (freelance curator, Paris) and François Piron (freelance curator, Paris).



**- SOUNDTRACKS OF VIDEO INSTALLATIONS BY PIPILOTTI RIST**

On occasion of the Pipilotti Rist exhibition at MUSAC (17 December 2005 - 16 April 2006) the museum released a 20-track CD on Subterfuge Records by the title Soundtracks de las video instalaciones de Pipilotti Rist. This is the first freestanding release of the music played with Rist's installations, as important to her as are the images.



**- FLASCHEGEIST. THE GERMAN'S COTTAGE.**

On occasion of this exhibition, MUSAC edited a book of sketches, drawings and notes taken by artist Enrique Marty throughout the creative process. The book was designed by Eduardo Szmulewicz and published by TF.

**2006**





**-TRIAL BALLOONS / GLOBOS SONDA**

Edited by: MUSAC  
Published by: ACTAR, MUSAC

Texts: Yuko Hasegawa, Tania Pardo, Agustín Pérez Rubio, Octavio Zaya

Languages: Spanish / English



**-hipnÓptico.**

On occasion of Felicidad Moreno's exhibition at MUSAC, Turner published an artist's book under the same title *hipnÓptico*. The book is entirely devoid of text, containing only images that served the artist as inspiration and key pieces of her work.



**- Julie Mehretu.**

Title: Julie Mehretu, Black City  
Edited by: MUSAC  
Published by: Hatje Cantz  
Texts: Lawrence Chua, Agustín Pérez Rubio, Sophie Rabinowitz, Marcus Steinweg

Languages: Spanish / English



**- Make Death Listen.**

Title: Make death listen  
Texts: Agustín Pérez Rubio, Andrew Renton, Barbara Steiner  
Languages: Spanish / English  
Edited by: MUSAC  
Published by: JRP Ringier



Title: daniel verbis, misojosentusojosderramándose  
Pages: 232 p.  
Languages: Spanish / English  
Format: 24 x 28 cm

**2007**



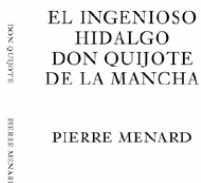
**- CANDICE BREITZ. MULTIPLE EXPOSURE**

The exhibition was presented with a book by the same name, published by **MUSAC** and **ACTAR** and edited by the curator. The book, designed by **Ralf Henning**, include essays by **Octavio Zaya** and **Jessica Morgan** (Contemporary Art Curator at **Tate Modern, London**) reviewing some of the South African artist's most relevant work.



**- KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA: HOUSES**

After the exhibition at MUSAC, the museum co-published a book with ACTAR reviewing SANNA's projects for homes, images documenting the exhibition at MUSAC and texts by **Agustín Pérez Rubio**, exhibition curator and MUSAC Chief Curator, **Kristine Guzmán**, assistant curator and MUSAC General Coordinator, **Luis Fernández Gallano**, editor of *Arquitectura Viva* magazine, and **Yuko Hasegawa**, Artistic Director of the 21st Century Museum of Contemporary Art, Kanazawa, Japan



**- EL INGENIOSO HIDALGO DON QUIJOTE DE LA MANCHA, BY PIERRE MENARD**

"Pierre Menard, Author of the Quixote" is one of the stories in Jorge Luis Borges' *Collected Fictions*. The author is one of the references French artist Pierre Huyghe turns to in some of his most representative works, on show at MUSAC until September 2007 in the context of his 'event' *A Time Score*.

Pierre Huyghe, assisted by Francesca Grassi and Karl Nawrot, makes real and "visible" the masterpiece by Pierre Menard, in a limited and numbered edition, which thus stands as an art piece in itself.



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**- ÁNGEL MARCOS: CHINA**

On occasion of the exhibition *Angel Marcos: China*, **MUSAC** and **ACTAR** co-publish a comprehensive compilation of the artist's most recent photographic work produced during his travels in China in January 2007. The book includes an essay by **Agnès de Gouvion Saint-Cyr** (Inspector-General for Photography, Visual Arts Department, French Ministry for Culture and Communications), as well as detailed graphical material on this new series with which the artist closes a trilogy initiated in 2001 in New York (*Alrededor del Sueño*) and continued in Havana (*En Cuba, 2004-06*), in which he establishes a conversation with the city.



**- THE BAROQUE EMOTIONS 1997 - 2005**

On occasion of the exhibition *The Second Name of Things*, **MUSAC** published the book *The Baroque Emotions, 1997-2005*. The book reproduces 73 visual and textual "episodes" taken from painter **Néstor Sanmiguel Diest's** work *The Baroque Emotions*. The book also includes an essay by exhibition curator **Beatriz Herráez** and an interview with the artist. The book was lovingly designed by **Albert Folch**.



**- SAY I'M YOUR NUMBER ONE**

*Say I'm Your Number One* can be seen as a compilation work covering **Carles Congost's** ten-year career (1995-2007) or as an artist's book, considering the many interventions applied by the artist himself, working closely with design team **VASAVA** (his usual collaborators) and the book's editor at **MUSAC Agustín Pérez Rubio**. Critical texts were written by **Manel Clot**, **Jesús Palacios** and **Chus Martínez**. The book includes a CD with music by **The Congosound** -the artist's electronic band with musician **Vicent Fibla**- by the title of 'Say She's Your Number One - Jessie's best'; a compilation of the group's best tracks recorded with **Jessie**, the **Barcelona club scene's** very special muse.



**- COLECCIÓN MUSAC. VOLUMEN II**

The works included in the book *MUSAC Collection Volume II* are the result of our collecting work since 2005. There is no defining feature that might set aside this volume from the previous, since it is conceived as a natural progression from the first, with no variations to the principles set forth when initially establishing the **MUSAC Collection**. The volume contains different works by 122 artists. Priority is given to pieces previously shown on occasion of an exhibition at the museum, and to those we have made an active contribution to.

2008



**CERITH WYN EVANS ...visibleinvisible**

The exhibition is accompanied by a book with the same title, published by **Hatje Cantz Verlag**, and whose editor is the curator of the show. In this publication designed by **Albert Folch Studio**, **Daniel Birbaum's** and **Ocatvio Zaya's** essays assess the most relevant productions of **Cerith Wyn Evans' career**



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#### - *BENICÀSSIM. THE FESTIVAL*

Editorial and exhibition project at MUSAC under the title *Benicàssim. The Festival*, possible thanks to Bancaja Foundation. Photographers Carmela García, Cristina García Rodero, Immo Klink, Ángel Marcos, Álvaro Villarrubia y Massimo Vitali, travelled to the festival in order to immortalize the essence of the different vibes that conform the FIB Heineken. The publication has been produced in collaboration with ACTAR.

- The catalogue for Dora García's exhibition at MUSAC, *Vibrations*, was nominated to the LAUS Awards 06, a leading prize in the world of publishing. The book *Sí/ yes/ oui, no/ no/ non* was designed by Alex Gifreu (at bis dixit studio), and co-edited by MUSAC in association with Frac Bourbogne (France). The LAUS Awards are granted annually by the Art Directors and Graphic Designers Association ([www.aeap.es](http://www.aeap.es)).

#### :: Projects.

##### - *Arquitectura Efímera.*

Through MUSAC, the Castilla y León Regional Government's Department for Culture and Tourism contributed to pop band Fangoria's recent album, *Arquitectura Efímera* released on DRO East West.

On occasion of the release, MUSAC hosted an exhibition in an entirely new format. The webs and videos produced by artists Ruth Gómez, Marina Nuñez, Manu Arregui, Carles Congost, Martín Sastre and Christian Jankowski together made up an artistic work that went far beyond a simple record, filling an exhibition space with a set of aesthetic and conceptual considerations that push the album's strictly musical limits. This approach to contemporary art is one of MUSAC's guiding principles, as a museum of the present, where statements are replaced by experiments and questions.

##### - *Carlos Díez designs for MUSAC.*

Zamora-born designer Carlos Díez created a bag and a t-shirt to promote MUSAC at the Cibeles Madrid Fashion Week in September 2004. Both pieces carried a "geometrised animal" print and the t-shirt had "musac" blazoned on the back.

##### - *Silvia Prada designs for MUSAC.*

On occasion of ARCO'05, MUSAC presented a t-shirt and sweater designed by León-based artist Silvia Prada, both carrying the MUSAC brand and designed in a comic-strip line very much in tune with the idea of a "museum of the present". The artist also opened her exhibition at Laboratorio 987, a project space with the museum run according to an independent programme.

##### - *Participation in the 27th Sao Paulo Biennale.*

MUSAC supported artist Martín Sastre (Montevideo, 1976) in his project *La Trilogía Iberoamericana de Martín Sastre*, presented at the 27th Sao Paulo International Biennale (Brazil) in September 2004. The project includes the following videos: *Videoart: The Iberoamerican Legend - Year 2492*; *Montevideo: The Dark Side of Pop - Year 2092* and *Bolivia 3: Confederation Next - Year 2876*. Martín Sastre, present in the MUSAC Collection, had represented his native Uruguay at the Biennale's 26th edition.

##### - *You make the first exhibition.*

For a few days in December 2004, MUSAC held an Open House. The initiative allowed the people of León to view the museum building, with an optional guided tour, in all its stark architectural splendour, with no works on show (except for Jennifer Steinkamp's installation *Eye Catching 1, 5, 6*). To round off the activity, MUSAC provided visitors with paper, paint, crayons and other material, in order for them to create their own artworks, which were then hung in the museum. With over 30,000 drawings collected, MUSAC's first exhibition was thus a collective effort by its enthusiastic visitors.



- *1<sup>st</sup> Castilla y León Contemporary Art Seminar.*

On 2, 3 and 4 March, MUSAC held the first edition of its Castilla y León Contemporary Art Seminar, intended to provide a comprehensive approach to the region's art world as seen from different perspectives (artists, critics, gallerists and institution directors) in order to establish an early assessment of today's artistic creation in the region.

- *Otros Mundos POP.*

MUSAC contributed to the fourth edition of the *Otros Mundos Pop* music festival (10 - 12 March, 2005) through a number of activities: live broadcast of Radio 3's *Fluido Rosa* programme from the museum, DJ sets by ASCII Disko, Rosa Pérez and Diego Cadierno, and screenings of videos held in the MUSAC Collection by artists Motohiko Odani, Martín Sastre, Joan Morey, Carles Congost, Manu Arregui and Ana Laura Aláez, as well as the videos included in the DVD released with Fangoria's *Arquitectura Efímera*.

- The following year, MUSAC co-organised the fifth edition of *Otros Mundos Pop* (4-6 May, 2006, León), with performances by bands including *Glamour to Kill*, *Chico y Chica*, *Naughty Zombies*, *Cycle* and *The Chalets*.

- *Museum Night.*

On 14 May of 2005, MUSAC supported "Museum Night", an initiative that is gaining increasing popularity throughout the world. In addition to extending museum opening hours until 1 am, visitors were invited to take part in the work *33 Preguntas por minuto, Arquitectura Relacional 5*, by Mexican artist Rafael Lozano-Hemmer. On 19 May 2007, ASTRUD played in concert on Museum Night. Exhibitions were on view until 2 am.

- *Canal Gitano.*

Antoni Abad developed a communications project with ethnic Roma teenagers in the city of León (March - June 2005). They were provided cell phones with integrated cameras and invited to compile and exchange experiences and opinions, thus becoming chroniclers of their everyday reality. Through multimedia messaging (audio, video, photos and text) and telephone conversations, all their material was compiled and broadcast in real time on: [www.zexe.net/leon](http://www.zexe.net/leon).

- *MUSAC at the Zamora Biennale: Occupations*

Revisiting the MUSAC Collection exhibition *Ciertos Paisajes*, shown at the Zamora Biennale in 2004, a set of contemporary gazes on landscape was put on show at the León Architects Association from 7 to 31 July 2005.

- *MUSAC at ArtBasel'05.*

MUSAC was invited to take part in the 36th edition of Art Basel (Switzerland), the world's leading art fair. At the museum's 100 m<sup>2</sup> stand, visitors were invited to view a promotional video, access the museum's website ([www.musac.org.es](http://www.musac.org.es)) and browse the books published to date. Leaflets were also available announcing MUSAC's upcoming programme.

- *Artfutura at MUSAC.*

Under the title "Objetos Vivos. Espacios Sensibles", Spain's leading festival for creation in digital and new media, ArtFutura, held its 16th edition on 27 - 30 October 2005. On this occasion, ArtFutura relocated to MUSAC, scheduling an intensive audiovisual programme split up into eight different sections.

- *Purple Weekend at MUSAC.*

On 7 December 2005 the MUSAC lobby hosted the opening concert for the International Mod and Sixties Music Festival, *Purple Weekend'05*, after two years' silence, with the band *Speaklow*. The auditorium was also used to screen an audiovisual programme with recordings taken during the festival's seven previous editions.

- *FIMA'06.*

FIMA'06, the International Advanced Music Festival sponsored by MUSAC, was held on 17 - 18 March at the León Arena with sets by world-class DJs and electronic bands, including Rinôçerôse, Todd Ferry, Darren Emerson, Smooth "C", Jeff Mills, Saint Etienne, Karl Bartos (ex-



Kraftwerk), and Marco Carola.

*- III Seminar on Latin-American Cinema*

The León University and Business General Foundation and the New Latin-American Cinema Foundation, in association with MUSAC, held the III Seminar on Latin American and Caribbean Cinema, on 16 – 18 October at the museum's auditorium. The Seminar looked at the current state of affairs in Latin-America filmmaking, both in its fiction and non-fiction or documentary genres. Activities included feature film and documentary screenings and book presentations, debates on experimental cinema and video art, as well as on the challenges facing filmmakers in these countries. The New Latin-American Cinema Foundation, established in 1985, is chaired by Nobel laureate Gabriel García Márquez and is devoted to supporting Latin-American filmmaking.

*- MUSAC CONTRIBUTES TO 'ZIDANE, A 21ST CENTURY PORTRAIT' and is the only Spanish institution to acquire it as a museum installation.*

MUSAC was honoured to host the Spanish premiere of Douglas Gordon and Philippe Parreno's film *Zidane, a 21st century portrait* at the Emperador Theatre in León. MUSAC is credited for its active contribution to the film, and was the only Spanish institution called upon to take part in its production. The MUSAC Collection now holds a copy of the museum installation produced from the film.

*- OTROS MUNDOS POP' 06*

MUSAC co-organised the fifth edition of *Otros Mundos Pop* (4-6 May, 2006, León), with performances by bands including *Glamour to Kill*, *Chico y Chica*, *Naughty Zombies*, *Cycle* and *The Chalets*.

*- MUSAC at FIB Heineken 2006.*

MUSAC took part in FIB Heineken 2006 with an innovative exhibition of work by Ana Laura Aláez, Carles Congost, Martín Sastre, Manu Arregui, Ruth Gómez, Kaoru Katayama, Motohiko Odani, Anthony Goicolea, Sven Pahlsson and Sergio Prego in the context of a music festival. The festival jumbo screens played video pieces held in the MUSAC Collection.

*- New Formats: Video creation in the MUSAC Collection*

As a fringe activity to the Palencia Film Festival, MUSAC presented *New Formats: Video creation in the MUSAC Collection*, showcasing some of the pieces held in the Collection. The sample exemplified a range of current trends, techniques and styles applied in contemporary art, through the work of some of Spain's most representative authors. The aim was to highlight the endless conceptual and aesthetic possibilities that video provides: from moving pictures to new technological applications; from documentary film to fictional narrative; from home filming to shoots in movie format, at the same time questioning the limits between video art and filmmaking.

*- MUSAC at the 4th edition of the Ponferrada Film Festival*

During the 4th edition of the Ponferrada Film Festival, MUSAC screened *Cinematographic languages in the MUSAC Collection*. Video art by Carles Congost, Chus Gutiérrez, Yang Fudong, Martín Sastre, Hiraki Sawa and Anri Hall exemplified how video art catalyses aspects and influences from film's most varied approaches, structures and poetics.

*- FIMA '07.*

FIMA'07, the International Advanced Music Festival sponsored by MUSAC, was held on 9 – 10 March at the León Arena with sets by world-class DJs and electronic bands, including Motor, John Tejada, Digital 21, Front 242, Audio Bullys, Fangoria and Blackstrobe.

*- Awareness campaign on the 8 Millennium Development Goals adopted by the UN in 2000*

Every month, MUSAC, in coordination with CONGCYL (Development NGO Coordinator in Castilla y León), focuses attention on one of the eight Millennium Development Goals by publishing a free poster exclusively designed by an artist for MUSAC, illustrating the concept behind the Goal. In addition, a film festival with screenings related to the UN initiative and a series of talks and round tables with experts and activists are also to be held.





#### - ÓRBIGO '07 PROJECT

On occasion of the historic commemoration of the 700th anniversary of the Thursday market at Benavides de Órbigo, MUSAC lays out a project with a three-fold approach: - *intervention with up to 20 works held in the MUSAC Collection at 12 landmark sites along the banks of the Órbigo River* during the months of July and August 2007; - *A number of seminars on artistic practices in the late 20th century* at Benavides de Órbigo public library from January to June 2007; - *Publication of a photographic journey* capturing the landscapes, people and towns along the banks of the Órbigo River by photographers Gerardo Custance, José Guerrero, Sofía Moro and Jesús Salvadores. Likewise, Salamanca-based artist Enrique Marty will conduct the Abattoir Club: over 3 weeks, his students will transform the old abattoir at Benavides de Órbigo into a collective installation, open to public viewing on completion.

#### - SANTRALISTAMBUL (Istanbul, Turkey) INVITES MUSAC TO SHOW A SELECTION OF VIDEOS FROM ITS COLLECTION

Santralistambul, Istanbul's new contemporary art museum, has scheduled a set of three exhibitions prior to its official inauguration with video pieces from the Georges Pompidou (Paris, France), ZKM (Karlsruhe, Germany) and MUSAC collections. As from 11 July and under the title *An Interpersonal Journey*, MUSAC's contribution will show work by Ana Laura Aláez, Shoja Azari, Patty Chang, Carles Congost, Jon Mikel Euba, Dora García, Pierre Huyghe, Jesper Just, Kimsooja, Shirin Neshat, Tony Oursler, Pipilotti Rist, Markus Schinwald and Fiona Tan.

#### - EUROPEAN CURATORS WORKSHOP (24, 25, 26 February, 2008)

Organized by British Council Spain and MUSAC, this workshop aims to broaden collaboration and analyze diverse work methodologies between a series of young professionals dedicated to curatorial work. Curators taking part in this workshop were Marta Gerveno (A Coruña, 1976) Exhibition coordinator and curator at MUSAC, León, Spain. Tania Pardo (Madrid, 1976) Exhibition, Project and Grants coordinator and Laboratorio 987 curator at MUSAC. Beatriz Herraiz (Vitoria, 1974) Presently working as programming advisor at the Cultural Centre Montehermoso in Vitoria. David Armengol (Barcelona, 1974) Curator Espai Montacada in Barcelona + Martí Manen (Barcelona, 1976) Independent Curator. Manuel Segade (A Coruña, 1977) Exhibition department at Centro Gallego de Arte Contemporánea, A Coruña, CGAC. Christopher Hammonds (U.K), Curator at South London Gallery, Julie Bacon (Ireland), Jessica Segerlund (Malmö, 1975)+ Linda Rydberg (Malmö, 1974) , Mihnea Mircan (Bucharest, 1976), Kristine von Oehsen (Bremen, 1973) Curator of British Council, Mathieu Copeland (France, 1977), Caroline Hancock, Independent Curator, Pablo León de la Barra (Mexico, 1972) architect, artist and curator. Elke Ritt (Germany), Eva Svennung (Neuilly sur Seine, 1973) Independent Curator, Dorothee Brill (Germany, 1973) assistant curator to the Director of MMK Museum für Moderne Kunst in Frankfurt, and Ricardo Nicolau (Portugal) Independent Curator.

## # MUSAC EDUCATIONAL ACTIVITIES

Ever since it opened its doors in April 2005, MUSAC has been keen to develop activities aimed at providing the public with an accessible and communicative approach to contemporary creative expressions, coordinated by the DEAC, the museum's Education and Cultural Action Department:

### :: Lectures

#### - *Lecture programme*

Close to 20 lectures were scheduled between April 2005 and 2006 at the museum's auditorium, given by Spanish and foreign academics, experts and representative of a range of activist groups and movements specialising in issues like anti-globalisation, armed conflict or discrimination. Speakers included personalities as outstanding as **Ignacio Ramonet** (Director of *Le Monde Diplomatique*, Paris), **Agustín García Calvo** (Philosopher and essayist) or **Manuela Mesa** (Director of the Research for Peace Centre, Madrid). **Richard Matthew Stallman**, leading



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figure in the freeware movement, talked about his initiatives. MUSAC Collection artists such as Chus Gutiérrez or Rogelio López Cuenca also gave lectures.

### ***-30 Critical Gazes on 30 artists in the MUSAC Collection***

The conference programme *30 Gazes* was MUSAC's concerted effort to acquaint the public with the artwork held in the museum's collection. Spain's 30 most prestigious art critics were invited to choose an artist and share their perceptions on some of their work. The programme, which kicked off in May 2006 and extended to May 2007 was supported by David Barro, Juan Antonio Álvarez Reyes, David G. Torres, Fernando Castro, Beatriz Herráez, Elena Vozmediano, Alicia Murría, Javier Hernando, Mariano Navarro, Laura Revuelta, Juan Vicente Aliaga, Juan Antonio Ramírez, Pablo Llorca, Javier Hontoria, Alberto Martín, Pilar Ribal, Jesús Mazariegos, Sergio Rubira, Óscar Alonso Molina, José Marín Medina, Fernando Martín Galán, Vicente Jarque, Miguel Cereceda, Miren Jaio, Carlos Jiménez, Mariano Mayer and Rocío de la Villa.

### **:: Courses and Seminars**

-In March 2005 MUSAC organised the *1<sup>st</sup> Castilla y León Contemporary Art Seminar*. Directed by Javier Hernando, Professor of Art History at León University, the programme was aimed at fostering an initial approach to the region's art scene, hearing from the various actors involved.

### ***-Introduction to the History of Art in the 20th Century***

Throughout 2006, with the aim of bringing contemporary art closer to the general public, MUSAC held the second edition of its *Introduction to the History of Art in the 20 century*. Every Thursday, a number of lectures were given, providing the key elements to understanding today's art. These lectures followed a basic structure whereby the general introduction to a movement or period was supported with examples of work by some of its most relevant artists.

- In 2007 MUSAC scheduled the series of Seminars *Photography and Engagement. War is not a Spectacle*, conducted by war reporter, journalist, photographer and artist Gervasio Sánchez, and *Fixed Image*, a seminar on groundings in photography conducted by artist Ángel Marcos, in which he will talk about his professional career, evolution and concerns, to later establish an exchange of views and offer guidance to participants. In July 2007 Ángel Marcos will also take part in a workshop for migrants backed by the Red Cross.

- Within the ULE Summer Courses, MUSAC hosted the course *Body, image and expression: between artistic expression and educational intervention* and the second edition of the Seminar *Museums for all: educational initiatives for an intercultural society*.

### **::Workshops**

Since it opened, MUSAC has hosted a broad range of workshops. **Artist Workshops**, conducted by artists working in different fields such as video art, painting, performance or fashion are ongoing.

### **2005**

- *The Gaze Workshop*: Conducted by filmmaker Chus Gutiérrez, the workshop was held in the month of May and was targeted towards producing a ten-minute short. The approach covered the entire process for producing a documentary film, from drafting the script to editing the final piece.

- *Other Maps Workshop*. Conducted by Rogelio López Cuenca, the workshop was held in May 2005 and was attended by 15 people, who reflected upon the idea of public art and tackled a number of issues and reassessments that stem from the changing structure and uses of the



city under globalisation and an integrated capitalist system.

- *India School*. Within the context of the *Emergencies* exhibition, which worked on a range of horizontal topics, Mónica de la Fuente conducted a workshop on 2 and 3 July 2005 on the topic of *India*, intended to give children a taste of life and culture in India. The workshop was backed by Valladolid's Casa India.

- *Animation Workshop*. Coordinated by Ruth Gómez, the workshop was presented as an educational space where visitors could approach the world of animation, with examples of different techniques. The workshop was held over a number of weekends between 15 April and 15 August and was attended by a total of 1,500 people.

- *Impossible Dialogues Workshop (Women Creating)*. Conducted by Florentina Alegre and María Galindo, members of Mujeres Creando, the aim of this workshop, held from 6 - 10 July 2005 and attended by 23 people, was to develop and debate initiatives to put an end to inequality between men and women.

- *Blow Your Nose Sound Art Workshop*, organised by Nilo Gallego on occasion of the Subject exhibition, held on weekends in November and December 2005 and attended by 45 people.

- *Paint your Utopia Workshop*, conducted by Diego Cabero, aimed at all members of the public and held during the Christmas holidays, 2005

## 2006

- *Locking Shocking Workshop*, fashion workshop conducted by Ana and Óscar, aka Locking Shocking, attended by 26 people on 3, 4 and 5 March.

- In addition to, and in line with the exhibitions on show in the museum, during the months of March and April, in the context of *FUSION. Aspects of Asian Culture in the MUSAC Collection*, DEAC suggested an approach to Asian culture with four workshops focused on manga, shodo and origami, Asian cuisine and ikebana.

- *Sondas Baby Workshop: Five Days Five Senses*. Summer workshop for children, held on occasion of the Trial Balloons exhibition, in two five-day editions. *Sondas Baby I and Sondas Baby II* took kids on a guided tour of their five senses through the medium of art.

- *Curarte Workshop*, conducted by Carlos Canal. Workshop on the use of photography as a therapeutic method. Some of the principles governing conventional art therapy are applicable to photography as a therapeutic method: the notion of creativity, the ability to invent something new, to communicate what is known in an innovative manner. The therapeutic value of the work over its artistic value, all in a context of interaction, team work and respect.

- *Gangs and Outcasts Workshop*, conducted by video artist Jon Mikel Euba in July. Attended by 14 people. On the one hand the workshop studied a collection of various examples of work carried out either by groups or by individuals, demonstrating specific creative practices and strategies throughout history. On the other hand, the workshop was an invitation to engage in a practical experience.

- *Love is a question of life or death*, conducted by painter Ángel Masip in the month of July with 17 participants. Love is a question of life or death was an initiation course to pictorial technique, intended to enhance perceptive permeability, develop one's expressive personality and individual identity, establish a debate on content and expression in artwork and extend the individual's range of expressive possibilities.

- *Free Action, I want to be Free Workshop*, conducted by local artist Nilo Gallego on Saturdays and Sundays in October and November 2006, offered a journey through action art: dada cabaret, fluxus concerts, zaj silences, body art, happenings, activism and action, performance and spectacle, action art and new technologies.



- *Radio Workshop*, conducted by Ángeles Oliva and Toña Medina from 18 to 22 July. Ten participants between the ages of 12 and 18 followed the course, taking home a CD with the radio programme they had jointly produced during the workshop.

## 2007

- The *Archigraphic Workshop*, on architecture photography, conducted by Olga Cuesta, was held on 16, 17, 23 and 24 February, in the context of activities relating to the SANAA exhibition.

- *Everyday Life Art Workshop*. Accions for the day-to-day, conducted by artist Alicia Framis and held on 8 - 11 March. The artist suggested new architectural models, alternative spaces incorporating innovative forms of social interaction, where everyday activities can be carried out in a less dehumanised way.

- *No Fictions. Creative Documentary Workshop*, conducted by Chus Domínguez on the weekends in April and May, offered 14 participants an approach to the diversity of perspectives in documentary film. No Fictions intends to establish a creative sphere where, in parallel to viewing and analysing a number of examples of creative documentary film, participants also developed their own projects, experimenting with different ways of approaching reality.

- *Down with Intelligence Workshop*, conducted by artist Fernando Sánchez Castillo. The activity suggested a reflection on the symbols of power, on the basis of the specific location of the ship Azor, Gen. Franco's pleasure boat, which currently decorates the entrance to a restaurant in the town of Cogollos (Burgos) and whose mast was exhibited in MUSAC.

- Workshop *The body in proximity I. (Dialogues emerging through looking)*. Conducted by choreographer and visual artist Olga Mesa. The workshop is a laboratory in stage creation and thinking about the body. The "body in proximity" sees the artist's presence and gaze as an action in the moment, an emerging and undeciphered expression, not yet necessarily visible. A position from which to observe the body as a formulation to be questioned and reconsidered.

- In the context of *Másdedoce (Overtwelve)*, an educational programme for youngsters between the ages of 12 and 18, the radio workshop *Cocofonías*, will be held in the month of July. Participants will have the chance to create audio-stories with characters of their own invention and discover the possibility of a film without images. Through a range of practical activities, they will gain first-hand experience of the radio and its technical equipment, they will learn to recognise and analyse sound and will create radio dramas, programmes and sound pieces.

## :: Pequeamigos

Educational programme "Pequeamigos" is DEAC's response to the vital challenge of fostering children's interest in the art world. Through this initiative, MUSAC also becomes a venue for activities focused on enhancing children's creativity through educational workshops and guided tours ("Diverviajes") of the exhibitions specially designed for MUSAC's friends between the ages of 5 and 12. Activities for Pequeamigos are an invitation to have fun at the museum, as the best way to acquire an appreciation for art and to expand awareness of the world we live in.

## :: Guided Tours

MUSAC offers the public 1 hour-long free guided tours, explaining the key elements viewers must bear in mind to fully enjoy the exhibitions.



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-*Looking to talk* is an opportunity to hold conversational visits of an exhibition, where viewers can work on their own visual perception and then hold a group discussion with the mediation of a MUSAC educator.

## ::MUSAC for Schools

This programme aims to provide MUSAC an active presence in the classroom, as an alternative way of teaching/learning through art, as well as introducing students to the habit of visiting museums. For every exhibition, MUSAC develops an educational package adapted to each age group. These packages not only relate the exhibition content to relevant topics in the children's curricula, but also suggest practical activities, focused on helping students learn to develop their own critical analysis through contemporary forms of expression.

## # MUSAC FILM AND MUSIC PROGRAMMES

### :: Screening Programmes

#### 2005

With a total 18 films screened, the *Cinema and Human Rights* cine-forum kicked off MUSAC's film programme, from April to June 2005, within the context of the museum's opening *Emergencies* exhibition.

As a complementary activity to the Shirin Neshat exhibition, MUSAC scheduled an *Iranian Film Programme* in the months of September and October, focusing on films produced after the Islamic Revolution in 1979, which has captivated the West's attention more than any other art form. Alongside the *Subject* exhibition showing portraits on a neutral background in Halls 1 and 3, MUSAC scheduled screenings of *The Woman in the Window*, *Spellbound*, *Laura*, *Persona*, and *The Double Life of Véronique* throughout the month of November 2005.

#### 2006

In 2006, MUSAC's film schedule was developed along a three-pronged approach. On the one hand, the Auditorium hosted frequent film festivals in parallel to the exhibitions on show. For *FUSION: Aspects of Asian Culture in the MUSAC Collection*, two film programmes offered an approach to Korean and Indian filmmaking. The *Trial Balloons Film Festival* screened a selection of young international filmmakers, in line with the general Trial Balloons exhibition concept. Muntean / Rosenblum's exhibition *Make death listen* was also supported by a *Teenage Film Festival: Adolescence on film*. *MOOLAADE* helped us discover the African film scene and the *Tough Love Film Festival*, based on stories by Gabriel García Márquez, played films by established Latin-American directors. The MUSAC Auditorium screened two sections of the *9th City of Astorga National Short Film Contest*.

#### 2007

Film season 2007 began at MUSAC in the months of March and April. On occasion of the official opening of the restaurant, the museum scheduled *Tasting Cinema*, focused on the relationship between filmmaking and cuisine. In March there was also a retrospective of films by controversial Austrian director *Michael Haneke*. In May the *Japan Lovers* programme kicked off, backed by Casa Asia, with a schedule of seven films classed under the "Japanese romantic drama" (sub)genre. Addition programmes were the *Amos Gitai* cycle and the *No Fictions* set of documentaries curated by Chus Domínguez. From April to November, MUSAC will be screening a selection of films related to the *Eight Millennium Development Goals* adopted by the UN in 2000.

#### 2008

Under the title *Music, culture and identity*, during the months of February and March a seven film-cycle is programmed, in which music in the conducting theme. Titles from directors such as Gus Van Sant, Jean-Luc Godard or Michael Winterbottom will be shown.



## :: MUSAC music programme

### 2005

From the very beginning, MUSAC has positioned itself as an art museum of the present, attempting to acknowledge and support a broad range of artistic expressions generated in the most diverse formats. Music has therefore held a privileged position in the museum's scheduled activities. Concerts, dj sets and festivals have accompanied many an evening at MUSAC. The music programme kicked off in March 2005 with MUSAC's first collaboration with the *Otros Mundos POP* festival (10 - 12 March, 2005) with a number of activities: broadcasting of Radio 3's *Fluido Rosa* programme live from the museum, dj sets by ASCII Disko, Rosa Pérez and Diego Cadierno and screening of videos held in the MUSAC Collection by artists including Motohiko Odani, Martín Sastre, Joan Morey, Carles Congost, Manu Arregui and Ana Laura Aláez, as well as the videos included in the *Arquitectura Efímera* DVD, a joint project by MUSAC and pop band Fangoria.

On 7 December 2005 the museum lobby hosted the opening concert of the International Mod and Sixties music festival *Purple Weekend'05*, after two year's silence, with the band *Speaklow*. Videos recorded in previous editions were also screened at the Auditorium.

### 2006

In 2006 the museum co-organised *FIMA* (International Advanced Music Festival), with sets by world-class DJs and bands including Rinôçerôse and Saint Etienne and Jeff Mills; *OTROS MUNDOS POP* shone with the presence of OMP and bands like Glamour to Kill, Chico y Chica, Naughty Zombies, Cycle, Mendetz and DJs Smart, Diego Cadierno, XSS and Armando Georgy Girl.

**May was music month at MUSAC.** Irish band *THE FRANK AND WALTERS* presented their new album at MUSAC, in their only solo concert in Spain. In addition, concerts were held every Thursday in May: SONY CROCKET played a minimal electro session; SMOOTH "C" played live with local hip-hip band LA RESISTENCIA; GEORGY GIRL played in the context of OTROS MUNDOS POP and SKY SOLOMON JUNIOR + ALYA played an evocative evening of funky & soul. The **Opening concert for the 1<sup>st</sup> Trial Balloons BROADCASTING ART CONTEST** saw LOD (music) and Amanda López (visuals) playing in León and GURTZ via webcast from Argentina. At the ensuing award ceremony, **Laurie Anderson** gave a Spanish premiere performance. Finally, MUSAC hosted the *NIGHT COLOURS MUSIC EXPERIENCE* festival, with bands LADYTRON, LA CASA AZUL, PHONELESS and DJ POLAR.

### 2007

*FIMA'07* is MUSAC's International Advanced Music Festival, held on 9 and 10 March at the León Arena with sets by world-class DJs and electronic bands, including Motor, John Tejada, Digital 21, Front 242, Audio Bullys, Fangoria and Blackstrobe. In addition, throughout the spring, four free concerts were scheduled at the museum lobby: newcomer **VaneXXa**, pop group **Nosotrâsh**, local León heroes **Cooper** and finally **ASTRUD** put the cherry on the cake on Museum Night, on 19 May. In June, MUSAC will host **Rapgrhado**, a session devoted to hip hop and break dance with graffiti artists, MCs, dancers, DJs and live sets, including Xhelazz and Puro stilo! d-mentes fuertes. Juan Rivas and The Bongolian played at MUSAC in December during Purple Weekend 2007.

### 2008

Jay-Jay Johanson performed January 26th in MUSAC on the occasion of the opening of the new exhibitions. Johanson, brought to MUSAC with the collaboration of Maraworld, presented his latest release *"The Long Term Physical Effects Are Not Yet Known"*.



## # WEBSITE

The museum website ([www.musac.org.es](http://www.musac.org.es) and now also [www.musac.es](http://www.musac.es)) provides information on all the above, including the landmark building; current, past and upcoming exhibitions; Education Department activities; a Press Room where professionals can download press releases and request high-definition images for publication; general information on the library, ongoing projects, publications, etc. In addition, as from July 2006 the website will offer a **virtual visit of the exhibitions**, both past and current, and a **3-D animation of the museum's main facade**. Both tours were developed by local León company Nuevos Medios de Comunicación y HDRvirtual.



## VIRTUAL TOUR OF THE MUSEUM FACADE

El MUSAC, Museo de Arte Contemporáneo de Castilla y León ubicado en la ciudad de León, nace con el propósito de convertirse en Museo del Presente. Las actividades que en él se generen irán dirigidas a abarcar la creación más actual.



El objetivo de este museo es convertirse en una pieza fundamental en el desarrollo del Arte Contemporáneo, a nivel internacional. Este museo nace con un amplio sentido experimental a la hora de concebir y desarrollar proyectos y exposiciones a todos los niveles.

El MUSAC se encuentra trabajando exclusivamente en el área temporal del presente, marcado por la memoria más cercana: el museo se inicia con la idea de desarrollar un nuevo comportamiento a la hora de abordar el arte del siglo XXI. Los años finales del siglo pasado supondrán el inicio del parámetro temporal del que partir. De esta forma, el MUSAC aparece como un claro exponente de una nueva etapa cultural, donde ya aparecen asentados valores estéticos y comportamientos artísticos que en un momento pasado fueron revolucionarios.

Como Museo del Presente o Museo del Siglo XXI, el MUSAC asumirá la responsabilidad de proyectarse sobre un terreno, que como todo experimento, conlleva un amplio carácter de riesgo.



MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN

0.0 PORTADA

1.0 MUSAC

1.1 Museo del Siglo XXI  
1.2 Arquitectura  
1.3 Equipo

2.0 Colección

2.1 Introducción  
2.2 Identidad y Sujeto  
2.3 Identidad Social  
2.4 Identidad Cultural  
2.5 Mirada Externa - Humana  
2.6 Mirada Externa - Paisaje  
2.7 Mirada Poética

3.0 Exposiciones

4.0 Becas

4.1 Bajas  
4.2 Becarios 2004-2005  
4.3 Becarios 2003-2004

5.0 Proyectos

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