

ARQUEOLOGÍAS DEL SER

Juan Sebastián González





Índice

Index

- 06 Prólogo Diputado Delegado de Cultura y Deportes de la Diputación de Badajoz.
Prologue Deputy Delegate of Culture and Sports of the Diputación de Badajoz
- 08 Texto curatorial, Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez
Curatorial text, Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez
- 16 El estudio
The studio
- 26 La Mina de Caolín
The Kaolín Mine

OBRA / WORKS

- 30 Intervenciones en la Naturaleza
Nature interventions
- 34 Lugares intervenidos
Intervened places
- 42 Escena y Naturaleza / La Naturaleza en Escena
Scene and Nature / Nature on Stage
- 46 Dibujos
Drawings
- 50 Libretas
Notebooks
- 52 Porcelanas de gran formato
Large format porcelain
- 56 Naturaleza, composición y procesos de degradación
Nature, composition and degradation processes
- 76 Montaje de la exposición
Assembly of the exhibition
- 82 *"Arqueologías del ser"*
"Arqueologías del ser"
- 96 Trayectorias
Trajectories
- 104 Créditos
Credits



ARQUEOLOGÍAS DEL SER.

Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez.
Comisarias de la exposición.

“Un artista es alguien capaz de desvelar lo invisible, no un productor de objetos de arte... Un artista es alguien que puede ponerse a sí mismo en una dimensión transformadora.”

Shirazeh Houshiary

8

Para Juan Sebastián González crear es emprender un viaje poético, una suerte de sendero que recorre desde la espiritualidad, el gesto y la introspección en su mundo. Artista, de profesión, y de pasiones también, entiende la creación como *poiesis* de la vida, y en su caso particular, como la manera propia de interpretar la realidad circundante y cada uno de sus procesos. Por ello no es un artista al uso, sino un alquimista del arte, un arqueólogo de la poesía visual y un generador de emociones a través de reconfiguraciones plásticas y estéticas de lo natural.

Su carrera, sin reduccionismos hacia una u otra manifestación, ha tomado como sustento la constante experimentación. Sin embargo, la madurez conceptual a la que ha arribado, manteniendo puntos esenciales en común con su poética, nos conduce por otros derroteros.

La investigación sobre el proceso pictórico constituye una de las principales motivaciones dentro de la obra de Juan Sebastián González. Su evolución, como artista, se recrea en la relectura constante de la historia de la pintura como transformación. De ahí que en su trabajo se percibe esa mirada hacia los orígenes, no solo a nivel formal o estilístico, sino a nivel conceptual, incluso objetual, de la pintura como idea y elemento en sí misma. Su obra se manifiesta, entonces, como un espacio reflexivo desde el cual cuestiona los modos en que entendemos la creación artística. Nos conduce a desmontar las nomen-

claturas y los conceptos que la historiografía del arte ha establecido para definir modelos, formatos, movimientos o géneros puestos en crisis con la posmodernidad.

Para Juan Sebastián González la pintura, y lo artístico por consiguiente, se convierten en una excusa para descubrir nuevas maneras de vivenciar y apreciar el cosmos que nos rodea, “la pintura es una idea, una forma de pensar, seguramente, sobre la propia pintura en su posibilidad de aprehender el mundo. Se podría decir que de la pintura solo nos queda el propio término “pintura” que actúa a modo de caleidoscopio de significados. (...) Cualquier cosa que ayude a crear una imagen puede ser una pintura, porque el tiempo de la pintura implica siempre una nueva definición.”¹

Y en este tipo de posicionamiento destaca la contemporaneidad de su obra. Porque es precisamente la expansión de sus significados, a través de su quehacer, el principal canal escogido por este artista para dialogar sobre aquello que más le apasiona: la pintura antes y después de la propia pintura.

Existe una relación intrínseca en el trabajo de Juan Sebastián González, entre el espacio que entendemos como “taller del artista” y la sala de exposiciones. Ese tránsito que ocurre de uno a otro sitio, simboliza una metodología investigativa en la que se imbrica tanto desde la materialización de la obra de arte como tal, como desde la experiencia que implica, para sí, el acto de la creación. Adentrarnos en su universo más íntimo permite entender lo que sucede al interior de su proceso creativo, donde esos escenarios de pensamiento se construyen e hilvanan en una forma de hacer muy particular. De manera que el taller ha derivado, para él, en una suerte de escenario *sui géneris* donde, como bien expresa, “suceden cosas todo el tiempo”. Existe una complicidad marcada en ese espacio connotado de una carga emocional, en el cual cada uno de los *amuletos*, las piezas y restos adquieren todo sentido. Allí va archivando cada residuo de su memoria, cada elemento que a su paso va haciendo suyo casi de manera innata.

¹ Barro, David. 2009. Antes de ayer y pasado mañana, o lo que puede ser pintura hoy. The day before yesterday and the day after tomorrow. [A Coruña]: Arte Contemporáneo y Energía AIE-MACUF.

ARQUEOLOGÍAS DEL SER.

Text by Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez.
Exhibition curators.

"An artist is someone capable of unveiling the invisible, not a producer of art objects... An artist is someone who can put himself into a transformative dimensión."

Shirazeh Houshiary

For Juan Sebastián González the act of creating is like undertaking a poetic journey, a path that he uses to travel from spirituality, gesture and introspection in his world. Artist, by profession, and by passions as well, he understands creation as *poiesis* of life, and in his particular case, as his own way of interpreting the surrounding reality and each of its processes. That is why he is not a common artist, but an alchemist of art, an archaeologist of visual poetry and a generator of emotions through plastic and aesthetic reconfigurations of the natural.

His career has taken as support the constant experimentation, without any reductionism towards one or another manifestation. However, the conceptual maturity to which Juan Sebastián has arrived in his work, maintaining essential points in common with the poetics that have characterized him so far, leads us in other directions.

One of the main motivations within the work of Juan Sebastián González is researching on the pictorial process. His evolution, as an artist, is manifested in the constant rereading of the history of painting as transformation. Hence, we can perceive in his work this look at the origins, not only at the formal or stylistic level, but at the conceptual, even objectual, level of painting as an idea and an element itself. His work is manifested, then, as a reflective space from which he questions the ways in which we understand artistic creation; and it leads us to dismantle the nomenclatures and concepts that the historiography of art has established to define models, formats, movements or genres put in crisis with postmodernity.

For Juan Sebastián González painting, and the artistic therefore, become an excuse to discover new ways of living and appreciating the cosmos that surrounds us, "painting is an idea, a way of thinking, certainly, about the painting itself in its possibility of apprehending the world. One could be said that all that is left to us of painting is the term "painting" itself, which acts as kaleidoscope of meanings. (...) Anything that helps to create an image may be a painting, because the time of painting always implies a new definition."¹

And in this type of positioning, stands out the contemporaneity of his work. Because it is precisely the expansion of the meanings of his work, the main channel chosen by this artist to dialogue about what he is most passionate about: painting before and after painting itself.

There is an intrinsic relationship in the work of Juan Sebastián González, between the space that we understand as "the artist's workshop" and the exhibition hall. The transit that occurs from one place to another, symbolizes an investigative methodology in which it is imbricated both, from the materialization of the work of art as such, and from the experience that implies, for itself, the act of creation. Entering his most intimate universe allows us to understand what happens inside his creative process, where these scenarios of thought are built and woven into a very particular way of doing. So the workshop has resulted, for him, in a kind of *sui generis* scenario where, as he says, "things happen all the time". There is a marked complicity in that space connoted of an emotional charge, in which each of the *amulets*, the pieces and remains acquire all meaning. There he archives every residue of his memory, each element that in its path is making his own almost innately.

Juan Sebastián González experiments with matter, plays art and deconstructs the ways in which we see and feel the artistic. Rocks, woods, plants, objects found in the daily trips that are part of his daily live... branches, canvases, fragments of his environment, and pigments made by himself, make up his visual and sensory universe. An archaeological vocation, of intrinsic search for those residues of reality that make him return to the origins of creation from its most primitive forms, from the action of being itself. His workshop becomes a kind of

Juan Sebastián González experimenta con la materia, juega al arte y deconstruye los modos en que vemos y sentimos lo artístico. Rocas, maderas, plantas, objetos encontrados en los viajes diarios que forman parte de su cotidianidad... ramas, lienzos, pigmentos elaborados por sí mismo, conforman su universo visual y sensorial. Una vocación arqueológica, de búsqueda intrínseca de esos residuos de la realidad que le hacen retornar a los orígenes de la creación desde sus formas más primitivas, desde la propia acción del ser. Su taller se convierte en una especie de mundo fragmentado al que otorga sentido desde su sensibilidad y la necesidad por descubrir(se) en él.

Es por ello que cuando entramos a su lugar de trabajo pasamos a formar parte del viaje personal que significa para Juan Sebastián el arte. Transitamos por los espacios que ya ha recorrido y somos capaces de experimentar, a través de sus piezas, nuevas cualidades sensoriales y vivencias, de la experiencia cotidiana de crear en medio de la naturaleza, o de esa obra que compone de partes de una realidad que a veces pasa ante nosotros casi de manera desapercibida.

“Nos encontramos dentro de la naturaleza, apropiándonos de ella y reproduciéndola”.

JSG

Arqueologías del ser, título de la exposición presentada por Juan Sebastián González en la Sala Vaquero Poblador (Badajoz), del 20 de octubre al 11 de diciembre de 2021, se plantea como un recorrido por la producción más reciente del artista. Esa que marca un importante punto de inflexión en su obra, al constituir una síntesis de las experimentaciones formales y conceptuales que le han acompañado en estos últimos años. Los procesos en el arte y en la naturaleza, como pilar fundamental de su trabajo, se erigen tema central de cada una de sus piezas, simulando, desde un punto de vista muy personal, los fenómenos de la propia vida.





fragmented world to which he makes sense from his sensitivity and the need to discover (himself) in it.

That is why when we enter Juan Sebastián's place of work we become part of the personal journey that art means for him. We transit through the spaces that he has already walked and we are able to experience, through his pieces, new sensory qualities and experiences, from the daily experience of creating in the middle of nature, or from that work that he composes with parts of a reality that sometimes passes before us almost unnoticed.

"We are within nature, appropriating it and reproducing it."

JSG

11



Arqueologías del ser, title of the exhibition presented by Juan Sebastián González at the Sala Vaquero Poblador (Badajoz), from October 20th to December 11th, 2021, is proposed as a tour of the artist's most recent production. This marks an important turning point in his work, as it constitutes a synthesis of the formal and conceptual experimentations that have accompanied him in recent years. The processes in art and nature, as a fundamental pillar of his work, are erected central theme of each of his pieces, simulating, from a very personal point of view, the phenomena of life itself.

One of the main discursive axes of the exhibition for Juan Sebastián is the transformation of the exhibition hall into an experiential space where painting can be experienced is manifested. The selection of pieces that compose the show has been conceived as unreleased artworks made for this project in order to investigate the foundation of art. This time, the artist extrapolates his gaze towards a new semantic dimension to move beyond the canvas, from pieces that explore the installation, the sculptural and the sensory. The pictorial is hybridized and transformed, thus, with respect to the genre and to the support.

Transformar la sala de exposiciones en un espacio vivencial donde experimentar la pintura, se manifiesta —para Juan Sebastián— como uno de los principales ejes discursivos de la muestra. La selección de piezas que la integran ha sido concebida de manera inédita para este proyecto con el fin de indagar en la fundamentación del arte. Esta vez, el artista extrapola la mirada hacia una nueva dimensión semántica para desplazarse nuevamente más allá del lienzo, a partir de piezas que exploran lo instalativo, lo escultórico y lo sensorial. Lo pictórico se hibrida y se transforma, así, de manera genérica y con respecto al soporte.

Tomando estas ideas como sustento teórico, Juan Sebastián González ha creado una instalación central —*site specif*— que articula el entramado visual y curatorial de la exposición. Sobre un manto blanco de caolín, esparcido en la superficie del suelo a manera de lienzo, dispone diferentes elementos: goma laca, hierro, pastel, hojas, piedra, barro, cuarzo, etc. Algunos de ellos han sido manufacturados por el propio artista, mientras que el resto constituyen materiales esenciales que posteriormente se configuran para dar origen a la pintura. De manera que el creador destaca las cualidades pictóricas de cada material en sí mismo, antes o después de ser procesados. Cual abstracción lírica, aunque con ciertos referentes figurativos, despliega una especie de composición poética visual a partir de notas de color, líneas y símbolos formadas por las conjunciones de estos elementos.

A través de la mezcla de colores, de texturas, de formas, de lo cotidiano que nos rodea —dispuesto de un modo muy azaroso, pero a la vez delicado—, plantea una mirada arqueológica que se detiene ante el arte y lo natural, su devenir y sus procesos. Revisa así las raíces de la pintura, y las arraiga a sus propias raíces como ser. En ese juego de intenciones que genera dicha pieza, nos convida a vivenciar un nuevo paisaje recreado a nuestros pies, como quien nos devuelve la mirada a los orígenes, a la tierra, a lo esencial. Significa para él regresar a los cimientos como sujetos, y entender la conexión con el espacio vital y terrenal; descubrirnos en la naturaleza y en esos fragmentos de realidad que terminan por recomponer lo que nos rodea. A la analogía de emplear el caolín como lienzo blanco de una pintura

abstracta se suma la de utilizar la tierra como los estratos literales de un paisaje. Paisaje que desborda lo bidimensional para mostrarse como un segmento de la realidad en su completa tridimensionalidad, pero que la supera a través de la poesía visual.

Juan Sebastián hace uso del *object trouvé*, en este caso un librero, al que resignifica despojándolo de su función primaria total. En lugar de colocar libros al uso, vierte en su interior tierra y en ese fundamento matriz sepulta algunos de sus dibujos, de donde nacen sus ideas. Bocetos que pasan a formar parte de esa materia germinal, casi invisibles a la mirada humana, quedando solo de ellos la huella de su presencia en líneas que aparecen como rastros sutiles propios del sedimento. En esta conjunción formal y conceptual, la literalidad del paisaje se aprecia en su estructura y composición visual. La nueva obra de arte vuelve a hacer referencia a nuestras raíces, al regreso a la esencia y al interior, a ese crecimiento en vertical que el artista destaca.



Taking these ideas as theoretical support, Juan Sebastián González has created a central installation –*site specif*– that articulates the visual and curatorial framework of the exhibition. On a white mantle of kaolin, scattered on the surface of the ground as a canvas, he has laid out different elements: shellac, iron, pastel, leaves, stone, mud, quartz, etc. Some of them have been manufactured by the artist himself, while the rest constitute essential materials that are later configured to originate the painting. So the creator highlights the pictorial qualities of each material itself, before or after being processed. As a lyrical abstraction, although with certain figurative references, he displays a kind of poetic visual composition from notes of color, lines and symbols formed by the conjunctions of these elements.

Through the mixture of colors, textures, shapes, the everyday that surrounds us – arranged in a very random way, but at the same time

delicate – Juan Sebastián proposes an archaeological gaze that stops its look before art and the natural, its evolution and its processes. He thus revisits the roots of painting, and roots them in his own roots as a being. In the game of intentions generated by this piece, he invites us to experience a new landscape recreated at our feet, as someone who returns our gaze to the origins, to the earth, to the essential. It means for him to return to the foundations as subjects, and to understand the connection with the living and earthly space; discovering ourselves in nature and in those fragments of reality that end up recomposing what surrounds us.

To the analogy of using kaolin as the white canvas of an abstract painting is added that of using the earth as the literal strata of a landscape. Landscape that overflows the two-dimensional to show itself as a segment of reality in its complete three-dimensionality, but that surpasses it through visual poetry.

Juan Sebastián makes use of the *objet trouvé*, in this case a book-seller, which he resignifies by stripping it of its total primary function. Instead of placing books to use, he pours earth into his interior and in that matrix foundation he buries some of his drawings, from which his ideas are born. Sketches that become part of that germinal matter, almost invisible to the human gaze, leaving only the trace of their presence in lines that appear as subtle traces of the sediment. In this formal and conceptual conjunction, the literalness of the landscape is appreciated in its structural and visual composition. The new work of art once again refers to our roots, to the return to the essence and the interior, to that vertical growth that the artist highlights.

Juan Sebastián stops, then, at the origins not only of the pictorial fact per se and its materiality, but of the existence of things. He transfers to the Sala Vaquero Poblador those landscapes that have been present in his artistic production as a constant, and he transmute them into those fragments that he has subtracted from them and that are part of his memory. He invites to look at us from the subtlety of the forms and from the immanence of time, with each small showcase arranged as microuniverses in different spaces of the



Juan Sebastián se detiene, entonces, en los fundamentos no solo del hecho pictórico per se y su materialidad, sino de la existencia de las cosas. Traslada a la Sala Vaquero Poblador esos paisajes que han estado presentes en su producción artística como una constante, transmutados en esos fragmentos que de ellos ha sustraído y que forman parte de su memoria. Invita, con cada pequeña vitrina dispuesta como microuniversos en diferentes espacios de la sala expositiva, a mirarnos desde la sutileza de las formas y desde la inmanencia del tiempo. Ramas, piedras, fósiles, tierra, cada uno de estos será portador de una carga semántica, a partir de la cual nos hace redescubrir la naturaleza y apreciarla desde un punto de vista arqueológicamente estético. Convierte lo cotidiano en arte y el arte en lo cotidiano.

Es así que junto a la pieza central se incorporan otras obras instalativas, escultóricas y bidimensionales que transitan por un estadio de indagación constante, desde las formas, los movimientos, las fracturas y el tiempo; desde la complicidad con los materiales, la búsqueda de la esencia y la necesidad de crear a partir de la síntesis y el azar. Piezas en las que no solo se implica de manera física, sino también emocional. Y es que la emoción constituye un factor fundamental en la producción de este artista. El gesto, las manos, los dedos que impriman la materia, su cuerpo como parte activa dentro de la creación. Una necesidad vital, un sonido interior que haya un lugar de confluencia entre lo físico y lo psíquico. Es esa huella que queda como resultado de una condición performática para con su obra y el espacio que la acoge.

Por tanto, descomponer la pintura y entender los procesos que llevan al acto pictórico se han convertido en una sus líneas investigativas por excelencia. Pareciera que ha llegado el momento para el artista de despojarse del marco, del soporte genérico, de la acción directa sobre el lienzo, para explorar y concebir nuevas maneras, miradas y/o fundamentos para con su producción.

Dicha evolución le ha encaminado al trabajo directo con la arcilla, la escayola, el cemento, la porcelana, el barro o el bronce. En esa búsqueda ha (re)descubierto otros paisajes, localizando en ellos esa materia primigenia que más tarde termina por configurar sus piezas.

Tal es el caso de la obra en bronce que nos presenta en *Arqueologías del ser*, la cual discursa sobre esa manera, a modo etnográfica, en la que Juan Sebastián también concibe el arte. Y es que este creador además de investigar sus procesos a partir de la observación de los mismos, lo hace igualmente a través del registro, de la prueba y del error sobre la ductilidad y las cualidades de sus materiales. En este sentido realiza otra especie de trampantojo, al docilitar la dureza del bronce, y transmutarla en la sutileza del soporte sobre el que estéticamente interviene como si de un cuadro abstracto se tratase.

Arqueologías del ser constituye, por tanto, una síntesis de esos cuestionamientos hacia los fundamentos de la pintura “estrictamente matérica” que sustenta Juan Sebastián González. Propone y expone, con su obra, sus diversas expresiones, dígame representaciones de lo pictórico. Su discurso visual apela a la sutileza de las formas desde la naturaleza de las mismas, en una búsqueda por deconstruir la mirada del espectador, haciéndole replantearse todo el tiempo aquello que observa.

El soporte pictórico es convertido por Juan Sebastián González en pieza instalativa, escultórica, performática, y desde esa lógica nos adentra en el debate sobre la pintura expandida, subvirtiendo la técnica en este caso, al sustituir la pincelada por objetos, gestos y fracturas. Para ello escoge como principal objeto de estudio la condición natural del arte, y la despliega a su antojo, haciendo converger aquellos puntos en común que la imbrican con la esencia de la materia, su conducta y su representación. De manera que asistimos a un debate historiográfico, conceptual y estético sobre la evolución de la pintura, de la acción de crear, de transformar y de ser artista.

Arqueologías del ser marca así el regreso del artista al escenario extremo, a su fuente de vida, como parte de ese viaje al origen que en su obra siempre asume. El punto de partida al cual retornar en ese ciclo vital que constituye para él la creación.

exhibition room. Branches, stones, fossils, earth, each of these will carry a semantic charge, from which he makes us rediscover nature and appreciate it from an archaeologically aesthetic point of view. He turns the everyday into art and art into the everyday.

Thus, along with the central piece are incorporated other installations, sculptural and two-dimensional works, that pass through a stage of constant inquiry, from forms, movements, fractures and time; from the complicity with the materials, the search for the essence and the need to create from synthesis and random. Pieces in which he is not only involved physically, but also emotionally. Because emotion is a fundamental factor in the production of this artist. The gesture, the hands, the fingers that print the matter, his body as an active part within creation. A vital need, an inner sound that founds its place of confluence between the physical and the psychic. All this means that trace that remains as a result of a performative condition for his work and the space that welcomes it.

Therefore, decomposing painting and understanding the processes that lead to the pictorial act has become for Juan Sebastián González one of his main lines of research and work. It seems that the time has come for the artist to strip himself of the frame, of the generic support, of the direct action on the canvas, to explore and conceive new ways, looks and / or foundations for his production.

This evolution has led him to the direct work with clay, plaster, cement, porcelain, clay or bronze. In this search he has (re)discovered new landscapes, locating in them that primordial matter that later ends up configuring his pieces. Such is the case of the bronze artwork that he presents in *Arqueologías del ser*, which exposes that ethnographic way in which Juan Sebastián also conceives art. And it is that this creator in addition to investigating his processes from the observation, does it also through the registration, trial and error on the ductility and qualities of his materials. In this sense he makes another kind of trompe oe trap, by handling the hardness of the bronze, and transmuting it into the subtlety of the support on which he aesthetically intervenes as if it were an abstract painting.

Arqueologías del ser constitutes, therefore, a synthesis of these questions towards the foundations of the “strictly material” painting that Juan Sebastián González supports. He proposes and exhibits, with his work, his various expressions, say representations of the pictorial. His visual discourse appeals to the subtlety of the forms from their own nature, in a search to deconstruct the viewer’s gaze, making him rethink all the time what he observes.

The pictorial support is turned by Juan Sebastián into an installation, sculptural or performative piece, and from that logic he takes us into the debate on expanded painting, subverting the technique in this case, by replacing the brushstroke with objects, gestures and fractures. To do this, he chooses as the main object of study the natural condition of art, and deploys it at will, converging those points in common that imbricate it with the essence of matter, its behavior and its representation. So we are witnessing a historiographical, conceptual and aesthetic debate about the evolution of painting, the action of creating, transforming and being an artist.

Arqueologías del ser marks the return of the artist to the Extremaduran stage, to his source of life, as part of that journey to the origin that he always assumes in his work. The starting point to return to in that life cycle that constitutes for him the artistic creation.

Juan Sebastián González. (Badajoz 1979).

Visual artist and Professor of Artistic Creation and Pictorial Techniques, as well as Master's Degree professor in Advanced Studies in Production and Artistic Practices, at the Faculty of Fine Arts at the University of Salamanca.

Bachelor of Fine Arts, Master in Advanced Studies in Art History and Doctor in Art History / Fine Arts with the thesis "The creative process; Poiesis and the pictorial unconscious", graduating "Summa Cum Laude" from the University of Salamanca. Graduated in History of Music, Musical Harmony and Chamber Music, obtaining the degree of Piano and Accordion from the Superior Conservatory of Music of Badajoz. (1988-2001).

98

In 2019 he received the Award for exhibition production in the council of Castrillón, VALEY Asturias Creation Center, and he exhibits at the Muzeul National Brukenthal representing Spain in "Spania in Transilvania", Sibiu, Romania together with the artists José María Larrondo and Jesús Algovi.

Juan Sebastián González has received **national and international awards and scholarships**, highlighting: IKAS-Art 10 Bilbao, X ABC Spain Young Art Awards; Fundación Gaceta X Contest "Young Painters"'s First Prize; Retired Painters of the Quintanar Palace of Segovia selected by the University of Salamanca, Royal Academy of History and Arts of San Quirce (Segovia 2004); Daniel Vázquez Díaz 2006 Plastic Arts Grant to the project "Box of Images", a research work using the different disciplines of graphics and printing, work carried out in 2006-07, exhibition as a result of the reflections raised in the Sala Siglo XXI, Museum of Huelva; Royal Talens SA Grant (Barcelona 2006/08); Scholarship - Landscape Workshop organized by the University of La Laguna together with Espacioguía from Canarias (Spain 2007); International Symposium Fondazione Cassa di Risparmio di San Miniato in Florence, Italy (2008); Artistic Creation Center aLfaRaStuDio Project "Contemporary stamping and non-toxicity", La Encina de San Silvestre (Salamanca 2010); Margo Sawyer Stay and Production Grant, University of Austin, Texas, USA 2011; Scholarship, exhibition

and publication in "Galerías 4" Project at the Creation Center Cárcel de Segovia, selected with the work MEMORIES (2016); Villalar Castilla y León Foundation Grant, Meeting of creators of Castilla y León, 2019; Scholarship "Artistic residency and exhibition. European Heritage Conference 2019, "Long-term culture", Golegá. Portugal 2019.

He has participated in **international contemporary art fairs** such as ARCO, Estampa, Casa de Vacas in Madrid, Art-Lisboa in Portugal or LI-MART in Lima (Peru).

He has performed **live interventions** with artists such as the Lebanese violinist Ara Malikian, the music-theater company "The Funamviolistas" (Max Performing Arts Award 2014) or the Installation "Silence of round", in the Red Sea with Safar Khan Gallery, Cairo, Egypt among others...He has also attended workshops with renowned artists in countries such as Spain, Portugal, Italy, Denmark, France or the USA, among which we can find artists such as Soledad Barbadillo, Marconi Olivieri, Claudio Bonatelli, David Nebreda y Orlán, Soledad Sevilla, MaríaSuardi, Maribel Domenech, Margo Sawyer, Henrik Boegh, Marnix, Antonio López, María Moreno, Carmen Laffón, Tacita Dean, Sol Martínez, and others, in different disciplines such as painting, drawing, ceramics, printing, installation and audiovisuals.

He has made outstanding **individual and group exhibitions** in countries such as Spain, Italy, England, Armenia, Portugal, USA, Taiwan, Egypt or Rumania and he is part of **public and private institutions** collections such as the ones that belong to University of Austin in Texas, USA; Universidade Nova in Lisbon, Portugal; University of Salamanca; Caja Badajoz Foundation; Provincial Council of Badajoz; Rioja Museum, Logroño; Museum of Contemporary Art Villa de O Barco de Vadeorras Ourense; Florencio de la Fuente Museum of Contemporary Art, Huete, Cuenca; Camón Aznar Museum, Zaragoza; Royal Academy of History and Art San Quirce, Segovia; Galleries Fivars, Pego, Alicante; Siderat Gallery, Madrid; Weber-Lutgen Gallery, Seville-Luxembourg; 102 Gallery from Taiwan, China; Pérez Comendador-Leroux Museum, Hervás, Cáceres; Unicaja Foundation, Málaga; Ibercaja social work; Palazzo Inquilini San Miniato, Florence, Italy; Muzeul National Brukenthal. Transilvania, Romania, among others ...

Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez
(Havana, 1990)

Independent curators, cultural managers and art critics. Graduates in Art History at the University of Havana (2013) and Master's degree graduates in Advanced Studies in Art History at the University of Salamanca (2019). Actually they course the PhD program in History and Arts at the University of Granada. As curatorial collective, their line of work focuses on the dynamics of contemporary art, from management, curating and production of exhibitions and cultural projects. They are interested in curatorial research around the new artistic practices and the contemporary art market, promoting emerging art, encouraging gender approaches to art, and collaborating with other artistic projects.

They have to their credit an important trajectory in the direction and management of galleries, and cultural projects. They were founders, assistant directors and curators of 'Arte Continua', space in Havana for the first foreign gallery of international contemporary art "Galleria Continua"; managing and producing -from 2014 to 2018- several solo shows and group exhibitions by artists such as Anish Kapoor, Jannis Kounellis, Michelangelo Pistoletto, Daniel Buren, Nikhil Chopra, Chen Zhen, Shilpa Gupta, Elizabet Cerviño, Alejandro Campins, among others.

They have also collaborated with various institutions in the management of curatorial projects such as the National Museum of Fine Arts (Cuba), the Wifredo Lam Contemporary Art Center (Cuba), the Photo Library of Cuba, the Havana Biennial, the Domus Artium 2002 of Salamanca (Spain), among others. They have an academic career that includes lectures at international events such as congresses and symposia, courses and diplomas at various universities such as Autonomous University of Mexico, Pablo de Olavide University, Complutense University of Madrid, the University of Granada, and UNED in Spain. They have been grant holders of the Carolina Foundation (Spain) and the Domus Artium 2002-DA2 Center of Contemporary Art of Salamanca.

Since 2019 they live and work between Havana (Cuba) and Salamanca (Spain).



COMISARIADO DE LA EXPOSICIÓN / EXHIBITION CURATORS:

- Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez

TEXTOS / TEXTS

- Francisco Martos Ortiz - Diputado Delegado de Cultura y Deportes de la Diputación de Badajoz
/ Deputy Delegate of Culture and Sports of the Badajoz Provincial Council

- Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez - Comisarias / Curators

FOTOGRAFÍA / PHOTOGRAPHY

- Juan Sebastián González

- Ana Gabriela Ballate Benavides & Yadira de Armas Rodríguez

- Santiago Rodríguez - Gabinete de Prensa de la Diputación de Badajoz / Badajoz Provincial Council Press Office (P.80-81)

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MONTAJE DE LA EXPOSICIÓN / EXHIBITION SETUP

- Diputación de Badajoz / Badajoz Provincial Council

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- Gráficas AVE

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