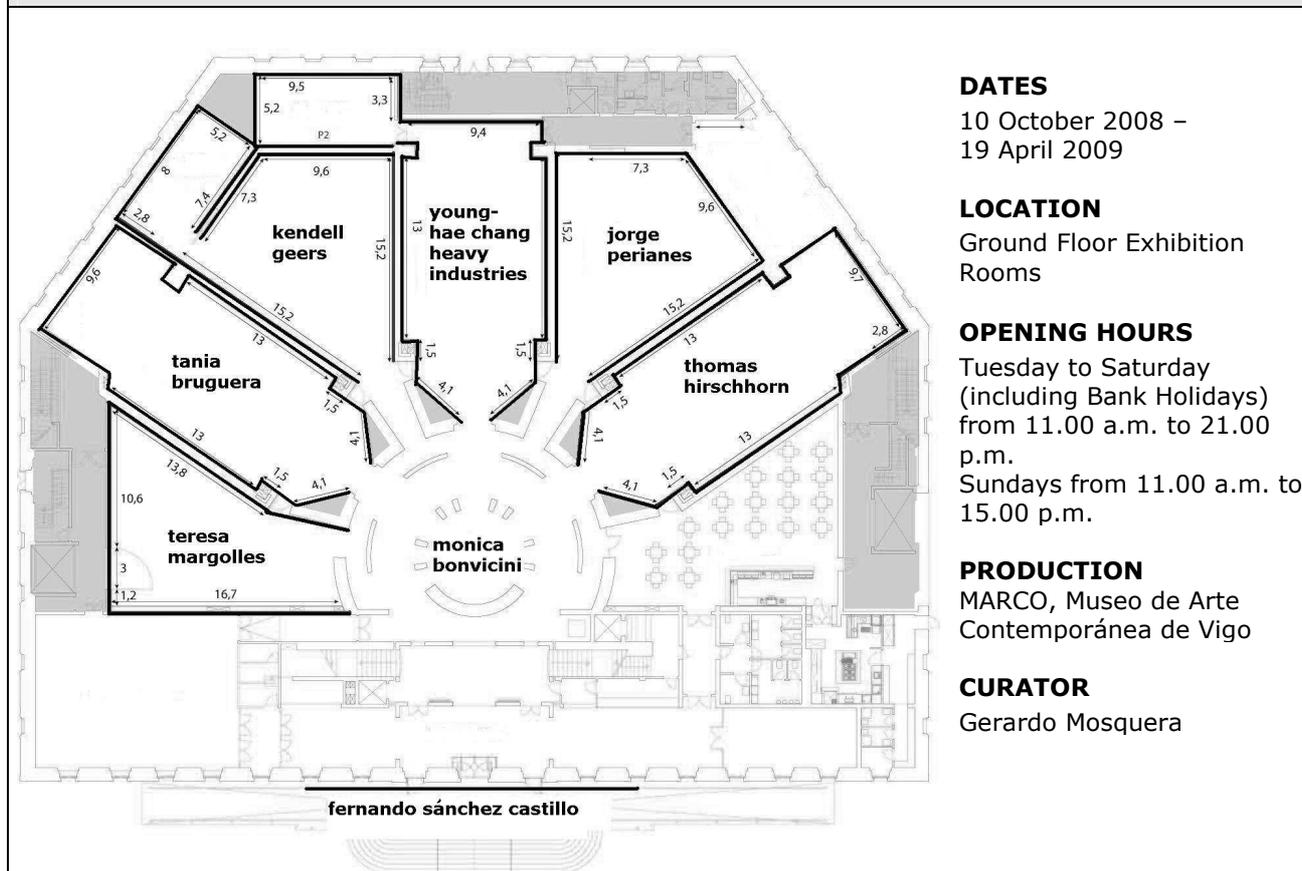


EXHIBITION

7+1 PROJECT ROOMS

10 October 2008 – 19 April 2009



DATES

10 October 2008 –
19 April 2009

LOCATION

Ground Floor Exhibition
Rooms

OPENING HOURS

Tuesday to Saturday
(including Bank Holidays)
from 11.00 a.m. to 21.00
p.m.
Sundays from 11.00 a.m. to
15.00 p.m.

PRODUCTION

MARCO, Museo de Arte
Contemporánea de Vigo

CURATOR

Gerardo Mosquera

ARTISTS

Monica Bonvicini (Venice, Italy, 1965;
lives and works in Berlin, Germany)

Tania Bruguera (Havana, Cuba, 1968;
lives and works in Havana and Chicago,
USA)

Kendell Geers (Germiston, South Africa,
1968; lives and works in Brussels, Belgium)

Thomas Hirschhorn (Bern, Switzerland,
1957; lives and works in Paris, France)

Teresa Margolles (Culiacán, México, 1963; lives
and works in Mexico D.F.)

Jorge Perianes (Ourense, 1974; lives and works
in Vigo, Spain)

Fernando Sánchez Castillo (Madrid, 1970; lives
and works in Madrid, Spain)

Young-Hae Chang Heavy Industries (Founded
in 1998 by Young-Hae Chang (Korea) and Marc
Voge (USA); live and work in Seoul, Korea)

WORKS EXHIBITED

Monica Bonvicini

Identify Protection, 2006

6 "Tower harness", HCF plasti dip paint, iron chains, iron ring, engine, timer, mirror-effect vinil on PVC
Courtesy of the artist and Galleria Emi Fontana, Milan / West of Rome, Los Angeles / Metro Pictures Gallery, New York

Tania Bruguera

Trabajo socialmente útil [Socially Useful Job], 2008

Books written in prison, space demarcation, tables, chairs, lamps, blind people
Courtesy of the artist and Galería Juana de Aizpuru, Madrid

Kendell Geers

The Terrorist's Apprentice, 2002

Situation

Courtesy Stephen Friedman Gallery, London / Galleria Continua, San Gimignano / Yvon Lambert, Paris, New York, London

T.W. (rock), 1992

DVD / 2'16"

Courtesy Stephen Friedman Gallery, London / Galleria Continua, San Gimignano / Yvon Lambert, Paris, New York, London

The Terrorist's Apprentice, 2002

Situation (poster)

Courtesy Stephen Friedman Gallery, London / Galleria Continua, San Gimignano / Yvon Lambert, Paris, New York, London

Thomas Hirschhorn

Equality Float, 2008

Integrated text by Marcus Steinweg, plastic, paper, photocopies, printed matter, books, cardboard, paint, electrical wire, wood, fabric, plastic flowers, plastic chairs, brown and transparent adhesive tape, painted mannequins, 'medicament-atrapas', felt pen, foam, plexiglass, 'wigth-mesures', styropor, mirrors, buckets, wooden-sculptures, metallic-furnitures, spray-paint

Courtesy of the artist and Galerie Chantal Crousel, Paris

Courtesy of the artist

Teresa Margolles

2008

24 loudspeakers with sound. Each audio corresponds to the recording of the place where the body of a murdered woman was found, according to investigations undertaken by Mexican Police Dept. Since 1993, femicide in Ciudad Juárez has reached the number of over 600 dead.

Jorge Perianes

Untitled, 2008

Mixed media

Courtesy of the artist and Galería adhoc, Vigo

Fernando Sánchez Castillo

La calle es mía, [The Street is Mine] 2004

Light box, metal structure, 1,198 10 w-lamps

Courtesy of the artist and Galería Juana de Aizpuru, Madrid

Young-Hae Chang Heavy Industries [Young-Hae Chang and Marc Voge]

The End, 2008

Original version in English, 2000

Flash animation / 3'20"

Courtesy of the artists

Mr. President, 2008

Flash animation / 11'26"

Courtesy of the artists

ABOUT THE CURATOR

Art critic, historian and independent curator, Gerardo Mosquera lives in Havana. He is Adjunct Curator at the New Museum of Contemporary Art, New York; advisor to the Royal Academy of Fine Arts of The Netherlands; member of the editorial boards of the magazines *Art Nexus*, *Atlántica*, *Calabar*, *Ideas & Ensaïos*, *Nka* and *Third Text*. Founder of Havana's Bienal and member of the organisation team in its first three editions: 1984, 1986 and 1989.

Among his most recent exhibitions: 'States of Exchange', INIVA, London, 2008; 'Border Jam', Museo Nacional de Artes Visuales, Museo Municipal Juan Manuel Blanes, Centro Cultural de España, Museo y Archivo Histórico Municipal (Cabildo), public space, Montevideo, 2007; 'Transpacífico. Un encuentro en Santiago', Centro Cultural Palacio La Moneda, Santiago, Chile, 2007; Liverpool Biennial International 2006; 'Cordially Invited', BAK and Centraal Museum Utrecht, 2004; 'Panorama da Arte Brasileira (Desarrumado). 19 Desarranjos', Museu da Arte Moderna, Sao Paulo, 2003, Paço Imperial, Río de Janeiro, 2003, Museo de Arte Moderno Aloísio Magalhaes, Recife, 2004, MARCO, Museo de Arte Contemporánea de Vigo, 2005; 'CiudadMúltipleCity. ArtePanamá 2003' (international urban art project); 'Territorios ausentes', Casa de América, Madrid, 2000; 'No es sólo lo que ves. Pervirtiendo el minimalismo', Centro de Arte Reina Sofía, Madrid, 2000; 'Cildo Meireles', New Museum, New York, 1999; 'Cinco continentes y una ciudad', Museo de la Ciudad de México, 1998 y 2000; 'Important & Exportant', 2nd Johannesburg Biennale, 1997; 'Wifredo Lam', XXIII Bienal de Sao Paulo, 1996; 'Ante América', Biblioteca Luis Angel Arango, Bogotá, 1992, Museo Alejandro Otero, Caracas, 1993, Queens Museum, New York, 1993, Centro Cultural de la Raza, San Diego, 1993, Yerbabuena Center for the Arts, San Francisco, 1994, Spencer Museum, University of Kansas, Lawrence, 1994, Museo de Arte y Diseño Contemporáneo, San José, 1994.

Among his publications: *Copiar el Edén. Arte reciente en Chile* (editor), Santiago, Chile, 2006; *ciudadMULTIPLEcity. Urban Art and Global Cities: an Experiment in Context* (co-editor), Amsterdam, 2005; *Over Here. International Perspectives on Art and Culture* (co-editor), Cambridge and London, 2004; *Beyond the Fantastic. Contemporary Art Criticism from Latin America* (editor), London, 1995; *Contraandela*, Caracas, 1995; *Del pop al post* (editor), Havana, 1993; *El diseño se definió en Octubre*, Havana, 1989, Bogotá, 1992. Additionally, Gerardo Mosquera has published over 600 essays, articles and reviews in books, catalogues and periodicals in several countries. He has organised and taken part in numerous international symposiums, and lectured in conferences and seminars at universities and other institutions of a hundred cities. He was granted the Guggenheim Fellowship, New York, 1990, and the award of best ten published books in Cuba in the same year. In 1998, the Argentinean chapter of the International Association of Art Critics chose him as the Latin-American critic with the greatest career path (*ex aequo* with Paulo Herkenhoff).

SUMMARY OF THE EXHIBITION PROJECT

For the first time in the history of Vigo's MARCO, the museum presents an exhibition that is not a group show as such. Under curator Gerardo Mosquera's leadership, it has been possible to gather a group of eight artists, most of them top-class with undeniable international reputation, in order to organize an exhibition that is the result of combining eight individual projects.

'7+1 PROJECT ROOMS' was motivated by MARCO's ground floor structure, with its seven large rooms that can be used as independent spaces to show a project by a different artist in each one of them. Hence, the exhibition consists of seven individual exhibitions held at the same time and that can be visited under one single roof, but that still keep their independence. The façade of the Museum joins them all. Thus a total of 7+1 *Project Rooms* where the artists develop their proposals.

All the art pieces have been created specifically for each space in MARCO's ground floor and for this particular project, whether they may be *ex novo* or the re-creation or adaptation of pre-existing works, which in the context of '7+1 PROJECT ROOMS' acquire a new meaning.

In this case, the curator's role does not consist on intertwining a specific themed or conceptual content, but on selecting artists and art pieces, capable of achieving outstanding individual presentations, placing them in the most appropriate space for each one of them, guaranteeing a consistent and propositional group show, and on controlling the dialogue and general coexistence amongst participants, environments, artworks and public. This approach meets the current curatorial view that tends toward freer and more flexible schemes, and that understands exhibitions as spaces for non-controlled events. This pioneering tendency represents a reaction against the excessive intellectualisation of exhibitions and the overbearing dominance held by curators in recent times.

However, the participants have been selected so that a general coherence can be maintained: artists capable of responding to MARCO's spaces in what we could idealise as a '*project room spirit*' (free, experimental, inquisitive). The predominance of installations that configure specific environments in each of the rooms also provides formal unity to the show. The selection has been focused on artists from different nationalities and different experiences and ages, but all sharing an inclination towards social topics (politics, power, violence, gender, urban environment...) and the investigation about art itself, its means and morphology, as a way to construct and deconstruct complex meanings. The result is a collection of exhibitions with a marked critical spirit.

ARTISTS BIOGRAPHICAL NOTES

Monica Bonvicini (Venecia, Italia, 1965; vive y trabaja en Berlín, Alemania)

Monica Bonvicini's works investigate the relationships between space, gender and power. Utilizing different media, including drawing, *collage*, video and sculpture, her individual artworks are also steps in the process toward creating large-scale installations. An outstanding aspect of Bonvicini's work is her conceptual and formal exploration of environmental sculpture. Her critique of minimalism focuses on the incorporation of its forms in the bourgeois aesthetic of everyday structures. Through a reflection on gender issues, often reinforced by biting humor, her work addresses the problem of "building", both architectural and social.

Her work has been shown at prestigious institutions including the National Gallery of Island, Art against Architecture, Reykjavik, 2008), Pinakothek der Moderne, (*Female Trouble, The camera as mirror and stage of female projection in photography and video art*, Munich, 2008), Bonniers Konsthall, Stockholm; Sculpture Center, Long Island City, NY (2007), Kunstraum, Innsbruck; Galerie für Zeitgenössische Kunst, Leipzig; Kunstmuseum, St Gallen; Museum Ludwig, Cologne; San Paolo Biennale, Brazil (2006); Museum Abteiberg, Monchengladbach; Hamburger Bahnhof, Berlin (2005); Migros Museum, Zürich; Sprengel Museum, Hannover (2004); New Museum, New York ; Museum of Modern Art, Oxford; Tramway Glasgow; Secession, Wien (2003); Palais de Tokyo, Paris; Shanghai Biennial, Shanghai Art Museum; Kunstmuseum Aarhus (2002); Magasin, Grenoble (2001); Kunsthau Glarus, Glarus; Salzburger Kunstverein, Salzburg (2000); Venice Biennial, Venice (1999, 2005); GAM, Turin (1999)

Monica Bonvicini was assigned in 2007 the public commission for *HUN LIGGER (SHE LIES)*, a site-specific sculpture floating in the water in front of the New Opera House in Oslo. She also has won in 2005 the *Preis der Nationalgalerie für Junge Kunst* in Berlin. She teaches at the Akademie der bildenden Künste in Vienna since 2003.

Tania Bruguera (La Habana, Cuba, 1968; vive y trabaja entre La Habana y Chicago, EEUU)

Tania Bruguera is an interdisciplinary artist working on political issues primarily through behaviour art, performance, installation and video. She has been a participant in Documenta, Performa, two Venice, Gwangju and Havana Biennials. Her work has also been exhibited at mayor museums in Europe and the United States, including the Tate Modern, The Whitechapel, Gallery PS1, the ZKM, IVAM, Kunsthalle Wien and The New Museum of Contemporary Art. Her work is part of the collection of the Tate Modern; Museum für Moderne Kunst; Daros Foundation; Museum of Modern Art; Museo del Barrio; Bronx Museum; IVAM; Museo Nacional de Bellas Artes, Centro de Arte Contemporáneo Wifredo Lam. In 1998 she was selected as a Guggenheim fellow (The United States) and in 2008 she was awarded the Prince Claus Prize.

Bruguera's work focus on the relationship between art, politics and life. Among them, art is conceived as an experience to be crossed and as an space for utopian projects. She is mainly interested in the insertion of art in everyday politic life. Since 2002, — with the creation of the Cátedra Arte de Conducta, an alternative project by the art college in Havana — she began a series of projects where she deals with structures appropriation and power resources — not just its own language. She is no longer interested in representing just politic situations, but in creating them by setting into motion in her work some of those strategies used by the political forces. Her work, most of the times ephemeral due to the usage of life actions, fragile material or both, reflects the condition also ephemeral of any political truth.

Kendell Geers (Germiston, Sudáfrica, 1968; vive y trabaja en Bruselas, Bélgica)

Kendell Geers is an artist, performance artist, musician and film-maker. In 1993, at the Venice Biennial, Kendell Geers changed his date of birth to May 1968. He has exhibited globally since 1993 and participated in numerous exhibitions including Documenta, the Carnegie International, Havana Biennial, Kwang Ju Biennial, Taipei Biennial, Lyon Biennial as well as presented solo exhibitions in the CCA Cincinnati, Stedelijk Museum voor Actuele Kunst Gent, Baltic Centre for Contemporary ARte, Aspen Art Museum and the CAC in Lyon.

Over the years, Geers has consistently explored life, contemporary history and the implications of the abuse of power, violence, oppression, control as well as the collapse of belief systems and ideologies, using all possible media. A project by Geers is an attack. It is instinctual, direct and matches the brutality encountered in contemporary society. He proposes to the viewer an interrogation and asks for a definition of positions, thus creating a decisive discomfort.

In 1988 Kendell Geers was one of 143 young men that publicly refused to enter serve in the South African Defence Force and faced either a life in exile or 6 years imprisonment in a civilian jail. In 1989 he left South Africa and lived for a brief period in exile in the United Kingdom and New York where he worked as an assistant to artist Richard Prince. In 1990, once Nelson Mandela had been released from jail and Apartheid officially dismantled, Geers returned to Johannesburg where he worked as an artist, and art critic, curator and performance artist. The first work of art created back on South African soil was 'Bloody Hell', a ritual washing of his white Afrikaaner Boer body with the artists own fresh blood. From 1999 until 2004 he worked as the curator and art consult for Gencor which was later bought out by BHP Billiton. The collection focused on artists and works of art that were central to the Anti-Apartheid Movement spirit. In 1997 Geers edited and published *Contemporary South African Art* with essays by Okwui Enwezor, Olu Oguibe, Colin Richards, Elizabeth Rankin and Julia Charlton.

Thomas Hirschhorn (Berna, Suiza, 1957; vive y trabaja en Paris, Francia)

Thomas Hirschhorn is the most veteran artist and of major international scope of among those who integrate this exhibition. He studied art at Schule für Gestaltung, Zurich, and in the 1980s he worked in Paris as a graphic artist. He was part of the group of graphic designers called Grapus, with a great concern with politics and culture, displaying impromptu creations and posters on the street mostly using the language of advertisement. He left Grapus to create the installations he is known for today, often *site-specific*. Hirschhorn's works are conceived with regard to the space which they are devoted to, either the museum, the street or a specific place. References to fashion, art, politics and philosophy entwine in his work, but above all, his ephemeral homages to his favourite artists and writers of the 20th century, as those devoted to Spinoza (Amsterdam, 1999), Deleuze (Avignon, 2000) or Bataille (Kassel, 2002). His works have been exhibited in centres all around the world — Kunsthalle Bern (1998), Centre Georges Pompidou, Paris (2001), MACBA, Barcelona (2001) or The Chicago Art Institute (2000). He has been awarded with Marcel Duchamp Prize and Joseph Beuys Prize in 2000-2001 and 2004, respectively. His works are part of collections such as the Museum of Modern Art's, New York, the Walker Art Center's, Minneapolis, and the Tate Modern's, London.

Teresa Margolles (Culiacán Sinaloa, México, 1963; vive y trabaja en México D.F.)

For 15 years Margolles has been dealing with what she calls 'the follow up of the body after life, and the appropriation of human inert elements to understand death in its social dimension'. She has pursued such an aim by investigating the 'life of the corpse', that is, the physical and social transformation of what we could call the after-body and its metaphoric power. Her work is always based on a peculiar artistic use of vestiges from dead human bodies or associated with them. As Klaus Görner and Udo Kittelmann have said, 'death and its accompanying circumstances are not represented, but presented'. Yet death is not her end but the instrument for a moving social contestation: Margolles' main goal is neither anthropological nor macabre: it is political. Her work is a reaction to the increasing violence all over the world, and its daily presence in the media. On a more specific stance, it delves into the effects of growing criminality in Third World cities, and particularly in Mexico, often associated with drug and human traffics.

In this sense, Margolles' art deals with the stories behind dead bodies, not with death in abstract, or with 'neutral' corpses. These are stories of violence and poverty, full of social overtones. Her systematic investigation took her from a direct, baroque, gruesome approach at the beginning of her career to a more conceptual, sober, even minimal poetics characteristic of her personal work today. She wants to make us aware of how death and violence are part of our daily life. Her current installations, videos and sound pieces are beautiful, neat, elegant. Her art is increasingly based on the contrast between beauty and terror, white-cube stylishness and dread.

Jorge Perianes (Ourense, 1974; vive y trabaja en Vigo)

Jorge Perianes belongs to the last generations of artists from the Facultade de Belas Artes in Pontevedra (Spain) with a PhD in painting (years 2000-2002): *Contemplarse para comprenderse: identidades múltiples en la creación artística en torno a la mirada* [Contemplate oneself to understand oneself: multiple identities in artistic creation over the look]. In the year 2007 he was awarded the scholarship Becas de Creación Artística en el Extranjero VIII Mostra Unión Fenosa, which gave him the opportunity of going on *stage* in London and Berlin.

Among his solo exhibitions: Galería Fúcares, Sala de proyectos, Madrid (2006); Galería adhoc, Vigo (2005), Sala Alterarte, Campus de Ourense (2004); Iniciativa *Curva*, Coro Iglesia de la Universidad de Santiago (2000). And some of his group shows: 'Esculturismo', Consejería de Cultura y Turismo de la Comunidad de Madrid (2008); 'Figura humana y abstracción', Museo Würtz La Rioja, Logroño (2007); ARCO'07, Stand Galería adhoc and Galería Fúcares; Project room ARCO'07, Galería adhoc and Galería Fúcares, Madrid; 'Cuentos digitales', CGAC, Centro Galego de Arte Contemporánea, Santiago de Compostela (2006); ARCO'06, Stand galería adhoc, Madrid; 'Urbanitas', MARCO, Museo de Arte Contemporánea de Vigo (2005); IV Premio Auditorio de Galicia. Novos artistas 2005, Santiago de Compostela; 'La doble vía', Forum de las Naciones, Barcelona (2005); ARCO'05, Stand Galería adhoc, Madrid; Generación 2005. Premios y Becas de Arte Cajamadrid, Madrid, Santander (2005); ART 11. The International Fair of Contemporary Art. Stand Galería adhoc, Torino, Italy (2005); VIII Mostra Unión Fenosa. A Coruña (2004); ARCO'05, Stand Galería adhoc, Madrid. His work have been collected by Colección Caixanova (Vigo), MACUF, Museo de arte contemporáneo Unión Fenosa (A Coruña), Museo Würtz La Rioja, (Logroño).

Fernando Sánchez Castillo (Madrid, 1970; vive y trabaja en Madrid)

Fernando Sánchez Castillo (Madrid, 1970) holds MfA in Philosophy and Aesthetics from the Universidad Autónoma de Madrid. Studied at ENSBA, Paris and resided at Rijksakademie of Beeldende Kunsten in Amsterdam. He has given important solo exhibitions both in Spain and abroad, most notably Anamnesis, La Casa Encendida cultural centre (2003); 'Ieder het Zijne / To Each His Own' at the Stedelijk Museum Schiedam, Róterdam, Santa Monica art centre, Barcelona (2006); 'Manu Militari', at the Santa Monica art centre, Barcelona (2006); 'Intelligence Down', Musac, Spain (2007), Wanas Foundation Sweden (2007), and 'Parti de la Peur', Centre D'art Contemporain (2007) and 'The Unresolved...', Vleeshal, Middleburg .NL (2008). He has also participated in group exhibitions, such as 'Abracadabra', Tate Gallery of Modern Art, London (1999); 'Appartement, Deichtorhallen', Hamburg, Germany, (2001); 'The Real Royal Trip' (travelling exhibition), P.S.1. MOMA, New York (2003); NMAC foundation, Spain, and 'Registros contra el tiempo' (Registers Against Time), Marcelino Botín Foundation, Santander (2006); 26th São Paulo Biennial (2004); 'Mercury Retrograde' at the De Appel Foundation, Amsterdam, 10th Istanbul Biennale.TK (2007); 'La Cuadratura del Cono - Borders Jam', Montevideo.UR (2007). During 2008 most significant shows were 'Borders', Boijmans Van Beuningen, Róterdam; 'Geographic cross-overs in art', MART, Museo d'Arte Moderna e Contemporánea di Trento e Rovereto; 'Lost Paradise - Der Blick des Engels', Zentrum Paul Klee, Berna; 'Sonsbeek 2008: grandeur Sonsbeek International Sculpture Exhibition, Arnhem; 'Pasiones privadas, visiones públicas', MARCO, Museo de Arte Contemporánea de Vigo; 'Tiefenrausch O.K', Centrum Für Gegenwartkunst, Linz.

Fernando Sanchez Castillo works with the image of the public and, just like this one, his works are submitted to the same rhythm than the city or the medium where they are transmitted. Image consumption makes that many of these images cannot be perfectly digested. The art process acts as a ruminant's stomach. It takes the most sterile and unnoticed, regurgitates it and gets it ready for a new digestion process; not the last one though. The anecdotal, the lateral thing becomes an icon. A number of images have not been emphasized by the prevailing historical discourse, but now they are powerful magnets and questions for contemporary art's sensibility. Another line of work are the ideas of progress and the concept of a linear history, the way that, while they have disappeared of the perspective of contemporary thought, they still work as tools of control and "masses" restriction. The use of these flash-backs in his work aims to dislocate - in the later generation to that of the referred historical moment or situation - the truths passed on and consolidated. He uses contemporary art as a neuroconductor among the different social fields and thoughts, by walking along the cracks of the systems and driving them to conclusions that never before could they have imagined or recreated.

PRESS RELEASE

Young-Hae Chang Heavy Industries [Fundado en 1998 por Young-Hae Chang (Corea) y Marc Voge (EEUU); viven y trabajan en Seúl, Corea]

Young Hae Chang Heavy Industries is a group of artists based in South Korea, integrated by Young-Hae Chang (Korea) and Marc Voge (USA). Their group work begins in the 1990's, when they set the basis of their style, easily recognizable: usually Flash animation texts in black — sometimes in red — on a white background, keeping all sorts of musical rhythms. Their works are directly related to Internet, to the essence of present communication, and they dispense with every single ornament deconstructing the process of communication summing it up in three essential elements: typography, rhythm and message. Almost all their projects are conceived to be shown on line. (www.yhchang.com)

Young Hae Chang Heavy Industries have participated in many group exhibitions in museums all around the world, such as The Whitney Museum, New York, the Hiroshima City Museum of Contemporary Art, Hiroshima, and the Musée d'Art Moderne de la Ville de Paris. Their solo exhibitions include Moderna Museet, Stockholm, and The New Museum, New York, among others, and their works have been collected in Pompidou Center, Paris, and Museum Jan Cunen, The Netherlands. The exhibition *The Cultural Revolution* is now showing their works in Beijing, China.

PRESS RELEASE

CATALOGUE

Due to the particular characteristics of this exhibition and that the visual documentation needs to be produced after the specifically created artworks are finished, the catalogue will appear after the opening. Published by Vigo's MARCO, this trilingual publication (Galician, Spanish and English) has also an experimental nature, very much in line with the exhibition project, and with the social and political content of the artworks. It will include an introduction by the curator and texts not written by authors from the art world but by specialists in different fields to which the artworks refer: sociology, history, ecology and even comics. The essays thus take as their starting point the artworks to discuss issues from their authors' different areas of expertise.

INFORMATION AND GROUP VISITS

The exhibition room staff is available for visitors who may have any questions or wish to obtain information related to the exhibition, as well as for the usual guided tours:

- Every day at 18.00 p.m.
- 'À la carte' group visits must be booked in advance on the telephone number +34 986 113900/11

REQUEST FOR GRAPHIC MATERIAL

EXHIBITION

'7+1 PROJECT ROOMS'

GRAPHIC MATERIAL AVAILABLE TO THE PRESS:

CD including texts and photographs of the exhibition in different formats.

IF YOU WISH YO RECEIVE DOCUMENTATION, PLEASE COMPLETE THIS FORM AND SEND IT BY E-MAIL, FAX OR MAIL POST TO:

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