



## Pascuala Campos de Michelena | Ana Gallego Palacios *La conversación*

PROBLEMATICS. Artists in the Incomplete Story

Programme of exhibitions curated by Chus Martínez Domínguez

Dates 29 April – 26 June 2016

Place Annex [main hall]

Hours Tuesday to Saturday (including bank holidays) from 11am to 2:30pm and from 5pm to 9pm / Sunday, from 11am to 2:30pm

Produced by MARCO, Museo de Arte Contemporánea de Vigo, in collaboration with

Unidade de Igualdade  
Universidade de Vigo

On the occasion of the opening day, **Friday July 8 at 7:30pm**, an open **meet-and-greet** with the audience will be led by the architects **Pascuala Campos de Michelena** and **Ana Gallego Palacios** and the curator **Chus Martínez Domínguez**.

**Press Release**

# Pascuala Campos de Michelena | Ana Gallego Palacios

## *La conversación*

The architects Pascuala Campos de Michelena (Jaén, 1942) and Ana Gallego Palacios (Cáceres, 1977) think, project and inhabit the spaces. Their careers include researches and actions to decode the nature of experiences and emotions which take place in the spaces: but they also elucidate the meanings of these spaces, with the help of the tools offered by the architecture itself, and in mutual understanding with Philosophy and Art. The site-specific intervention planned for the Annex at MARCO shows a phenomenological space in which one can feel and imagine the vulnerability of the inhabited spaces, one can think about the way they can be experienced, legitimised, shared. Inside the museum, this intention occurs in collision with visual arts, and —together—, they activate a new stage of existence, which runs parallel between the real and the figurative spaces.

The exhibition layout generates a place for transition, but also for congregation. The visitor, which surrounds the central body, is invited to wander and stroll around the created atmosphere. Right after crossing the threshold of the gallery, the visitor suddenly steps into a sandy floor which inevitably reminds of a beach. Nevertheless —now more than never— it becomes ground of exile, of escape, of vital drama and death. Located in the middle of the gallery space, a structure made out of burel canvas embraces two little confronted chairs, anxious for dialogue. Little wooden clothespins hang over the chairs. These fierce everyday, simple objects are also strongly charged with symbolism; they tell us about women, household tasks. They are a sort of magical devices which act as gripping items, as elongations of our own hands. The ensemble comes together with an image of a conversation to come —which didn't take place but it should have. And from this painful, totally subjective point of departure, a new collective experience comes up; private moments and external realities join together, encouraged by an urgent need for reflection about the relations and ways of communication from —and opposite to— our own cultural, social and political reality.

The architects intertwine an organic, permeable and temporary space which flows and changes depending on the perception of each visitor. It is a projected landscape which activates a new emotional and subjective rhythm, through the essential usage of objects, materials and light. It is also a physical, corporal experience which is on the border, just as words are, from which to re-vindicate and commit themselves to identity, memory and politics, with territory and gender. Cross the threshold of intuition of oneself, both inside and outside. Demonstrate pertinence or estrangement by reflecting on personal exile, something which is now especially sensitive and problematic for collective exiles.

An interaction between architectural language and visual arts takes place in this proposal with the intention of showing the basic dynamisms of subjectivity itself when trying to create a meaning — to build our world with a critical attitude towards our own being inside the space. The collaboration in the mobility of the borders of invention and creation results in a pretty suggestive outcome arising from two architects working together. Two different poetics merge in the ethics of the work and in an intuitive understanding of the space. Hence, the gallery eases the creation of an unspoken discourse which stimulates debate: to assume a place to stay, a place to become.

Chus Martínez Domínguez



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# PROBLEMATICS. Artists in the Incomplete Story

Programme of exhibitions curated by Chus Martínez Domínguez

Place: Annex (main hall)

Starting April 29, a new programme of exhibitions is housed in the Annex at MARCO, a space transformed into a project room in 2015. Faithful to the MARCO trademark programming style, this new line highlights MARCO's self-produced projects, both regarding site-specific works and cycles of exhibitions in which a single curator organises a year-long programme of exhibitions. All along 2016, art critic and curator Chus Martínez Domínguez presents the programme 'PROBLEMATICS. Artists in the Incomplete Story'.

Taking as a starting point the problematic realities and circumstances which arise from the interaction between women artists and the art system, the programme here poses different questions regarding artistic theory and practice. Through four site-specific proposals the cycle materializes research, concepts, and poetics surrounding the works of each woman's proposal.

Proposals by creators of different generations and genres ranging from visual arts to architecture or audio visual art — **Mónica Cabo** (Oviedo, 1978), **Pascuala Campos de Michelena/Ana Gallego Palacios** (Jaén, 1938/Cáceres, 1975), **Xisela Franco** (Vigo, 1978) and **Carolina Bonfim** (São Paulo, Brasil, 1982) — conform this exhibition programme of intertwined stories about representation, identity, politics and territory from a perspective which is filled with criticism, humour, subversion and memory. These are just a few questions of an extended discourse about the work by women artists, which always seems to be disposed or imposed in an incomplete stage, under construction and re-vindication.

The Annex at MARCO becomes the perfect metaphor of the spaces women artists are so familiar with: working in the margins, in resistance, in the hidden corners of the system. However, this project wants to rephrase the questions and insist on those places, to transform them into stories scripted by the artists themselves, using them as an opportunity to propose new realities by reacting against circumstances which limit, condition, and debilitate. Transversal thoughts in the form of actions; a present in which the question of genre is still taken as problematic.

## Pascuala Campos de Michelena

Pascuala Campos de Michelena (b. Jaén, 1942) is an architect graduate by the Barcelona School of Architecture (ETSAB). She has been working as an architect concurrently with teaching and researching at the School of Architecture, University of Corunna ETSAC. She is a forerunner in the teaching of architecture from a gender perspective and in 1995 she became the first female professor in Architectural Projects of the Spanish Schools of Architecture, with her work “Space and Gender”.

Some of her participations in seminars and courses include the joint direction of NOW 256 (New Opportunities for Women) alongside Ángeles Durán, Adriana Bisquert and Rosa Barba (Málaga, 1993 and Toledo, 1994) with the support of: the European Initiative, the High Council of Architects, the architectures’ associations of western Andalusia and La Mancha, and the Women’s Institute of Andalusia.

In 1994 she participated in the First International Congress of Women in Mediterranean Societies, alongside painter and installation artist Soledad Sevilla, poet María Camboni, and painter Concha Galdón.

Among her most outstanding works: House for Marin’s parish priest (1968); Country House in Sanxenxo (1968); Pontecesures Town Hall (1975); intervention in Combarro (1984); Fishing Training Center in Arousa (1990), National contest winner and selected for participating in the exhibitions “Lugar, Memoria e Proxecto. Galicia: 1974-1994” (Santiago de Compostela, 1995) and “Construir desde el interior” (Madrid, 2000); Fina’s House (1995); Antolina’s House and finally, architect of her own home in the old town of Pontevedra (1998), where she lives.

## Ana Gallego Palacios

Ana Gallego Palacios (b. Cáceres, 1977) has a PhD in Architecture —specialized in urban planning— at the School of Architecture, University of Corunna ETSAC, Spain. Her doctorate thesis is titled “Grapevine Architecture in the Entre-Douro and Minho Region. Phenomenology and Landscape.” Several postgraduate courses in ephemeral architecture she has been attending over the last years in different Universities include “Architecture and Craftwork”, School of Architecture, University of Barcelona UPC – TSAB and also “Representations of the City” and “Architecture in Finland”, TKY-TKK, University of Technology of Helsinki \_Architecture and Urban planning Department, Finland).

Her main researching interests are Phenomenology and landscape, Vernacular Architecture, Green public space in cities, Architecture and crafts and Architecture education workshops for high talented children.

From a playful perspective, architecture workshops for children are conceived to promote creativity and imagination, fun and spontaneity, empathy and personal relations, and the body becomes a place of perception.

Alongside Pascuala Campos de Michelena and Soledad Bugallo Chouciño, she has published the book: *A Árbore na Cidade: catálogo-proposta para protección do arboredo no casco histórico e proximidades. A Coruña.*

# PROBLEMATICS. Artists in the Incomplete Story

## Programming and calendar

**Mónica Cabo**

29 April – 26 June 2016

**Pascuala Campos de Michelena/Ana Gallego Palacios**

8 July – 11 September 2016

**Xisela Franco**

23 September 2016 – 8 January 2017

**Carolina Bonfim**

20 January – 26 March 2017

## About the curator

Graduate in Art History by the University of Santiago de Compostela, **Chus Martínez Domínguez** (Tui, 1976) is an expert in contemporary visual arts. She is an acclaimed art critic and a regular contributor to *Babelia*, the cultural magazine of the newspaper *El País* and the magazine *Tempos Novos* as also to other Galician and Spanish specialized publications such as *ArtNotes*, *Arte y Parte* and *Artecontexto*. She has written texts and researches on contemporary artistic creation and women in the art system and taken part in various research programs, catalogues and essays. She has worked for public and private institutions such as Centro Galego de Arte Contemporánea, Consello da Cultura Galega, Museo Barjola, Gijón, Deputación de Ourense, Deputación de Lugo, University of Vigo, University of Santiago and University of A Coruña. Clear examples of her work as curator are exhibitions at CGAC, Auditorio de Galicia, Sala Alterarte and Casa da Parra, among others. Deserves special mention her work as coordinator at [www.espazodocumental.net](http://www.espazodocumental.net) (CGAC, 2008), a ground-breaking website dedicated to Galician artists, and also her work as editor of the homonymous [espazodocumental.net](http://www.espazodocumental.net) the publication resulting from this project. She has been a member of the area of Creation and Modern Visual Arts of the Council for Galician Culture since 2012.

## Information and visits

The gallery staff welcomes queries from visitors regarding the exhibition and offers the usual guided tours:

Daily tours at 6:00pm

À la carte group tours, by appointment only. For bookings, call +34 986 113900

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### Communication and Press Office

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