

## PRESS RELEASE

### EXHIBITION

### **DIASPORA. 10 Galician Artists in Latin American Exile (1930-1970)**

20<sup>th</sup> May – 11<sup>th</sup> September 2005 **EXHIBITION HALL ON THE FIRST FLOOR**



#### **DATES**

20<sup>th</sup> May – 11<sup>th</sup> September 2005

#### **WHERE**

Exhibition hall on the first floor

#### **OPENING TIMES**

From Tuesday to Saturday (including holidays),  
from 11 a.m. to 9 p.m.  
Sunday, from 11 a.m. to 3 p.m.

#### **PRODUCED BY**

This exhibition is produced by MARCO, Museo de Arte Contemporánea de Vigo, in partnership with Fundación Luis Seoane from A Coruña, and with the support of CGAI, Centro Galego de Artes da Imaxe

#### **SPONSORSHIP**

Spanish Ministry of Culture

#### **WITH THE SUPPORT OF**

Repsol YPF

#### **CURATOR**

Carlos López Bernárdez

#### **Director**

Carlota Álvarez Basso

#### **Chief curator**

Iñaki Martínez Antelo

#### **Coordinator and registrar**

Marta García Viña

### **ARTISTS ON EXHIBITION: 10**

- **Ángel Botello** [Ángel Botello Barros]  
(Cangas do Morrazo, Pontevedra, Spain 1913 - San Juan de Puerto Rico, 1986)
- **Castelao** [Alfonso Daniel Rodríguez Castelao]  
(Rianxo, A Coruña, Spain, 1886 - Buenos Aires, Argentina, 1950)
- **Manuel Colmeiro** [Manuel Colmeiro Guimarás]  
(Silleda, Pontevedra, Spain, 1901 - Salvaterra de Miño, Pontevedra, Spain, 1999)
- **Isaac Díaz Pardo**  
(Santiago de Compostela, Spain, 1920)
- **Eugenio Granell** [Eugenio Fernández Granell]  
(A Coruña, Spain 1912 - Madrid, Spain, 2001)
- **Maruja Mallo** [Ana María Gómez González]  
(Viveiro, Lugo, Spain 1902 - Madrid, Spain, 1995)
- **Luis Seoane** [Luis Seoane López]  
(Buenos Aires, Argentina, 1910 - A Coruña, Spain 1979)
- **Arturo Souto** [Arturo Souto Feijoo]  
(Pontevedra, Spain, 1902 - Mexico, 1964)
- **José Suárez** [José Suárez Fernández]  
(Allariz, Ourense, Spain, 1902 - A Guarda, Pontevedra, Spain 1974)
- **Carlos Velo** [Carlos Velo Cobelas]  
(Pereiros, Cartelle, Ourense, Spain 1909 - Mexico D.F., 1988)

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### WORKS ON EXHIBITION

This exhibition displays 72 plastic works —47 paintings and drawings, 23 photographs and 2 sculptures— together with the uninterrupted screening in the exhibition hall of the film *Galicia*, by Carlos Velo. Besides, 4 screens will be showing book illustrations by Castelao, Souto and Seoane in a digital format and an interview with Carlos Velo. It also comprises the bibliographical exhibition of 43 documents. In order to portray the complete work of one of the artists, MARCO will organise in the conference hall a series of films devoted to Carlos Velo as an additional activity to this exhibition. Films will be screened on three consecutive weekends, starting on the 26<sup>th</sup> May.

### VENUES

- MARCO, Museo de Arte Contemporánea de Vigo (20<sup>th</sup> May – 11<sup>th</sup> September 2005)
- Fundación Luis Seoane, A Coruña (28<sup>th</sup> September 2005 - 8<sup>th</sup> January 2006)

### ABOUT THE CURATOR

Carlos López Bernárdez has a degree in History, in the branch of History of Art, and is a lecturer in Galician Language and Literature. His publications include a large number of titles on Galician avant-gardes, as well as several critical reviews and translations. He is the current deputy chairman of the *Asociación de Escritores en Lingua Galega* and member of the editorial board of the magazines *Ensaio*, *Revista de teatro de Galicia e norte de Portugal*, and *Contemporánea*, published by the *Asociación de Escritores en Lingua Galega*.

### CATALOGUE

MARCO and Fundación Luis Seoane will publish a catalogue that will include a text by the curator, an interview with Isaac Díaz Pardo, an article on the audiovisual Diaspora by Miguel Anxo Fernández, and a selection of 23 historical texts about the Diaspora and Galician art —by Xerardo Álvarez Gallego, Antonio Baltar, Eduardo Blanco-Amor, Castelao, Manuel Colmeiro, Isaac Díaz Pardo, Rafael Dieste, Eugenio Granell, Maruja Mallo, Luis Seoane, Luís Soto Fernández, Lorenzo Varela and Carlos Velo—, as well as reproductions of the exhibited and the biographies and bibliographies of the exhibiting artists.

### ADDITIONAL ACTIVITIES (FREE ENTRANCE)

MARCO and the **CGAI (Centro Galego das Artes da Imaxe)** will organize a series of films and talks devoted to the artist Carlos Velo as part of this exhibition.

This series will be inaugurated on the 26<sup>th</sup> May with the following talk:

**Talk: “O cine galego na diáspora”, by Miguel Anxo Fernández**

When: Thursday 26<sup>th</sup> May, 8 p.m.

Where: Conference hall

**Monographic film series: “CARLOS VELO”**

*La ciudad y el campo*, by Carlos Velo, 1934; *Almadrabas*, by Carlos Velo and Fernando G. Mantilla, 1935; *Felipe II y el Escorial*, by Carlos Velo and Fernando G. Mantilla, 1935; *Galicia*, by Carlos Velo and Fernando G. Mantilla, 1936; *Romancero marroquí*, by Carlos Velo and Enrique Domínguez Rodino, 1939; *Vieiros*, by Laura Gardós, 1939

When: 26<sup>th</sup>, 27<sup>th</sup> and 28<sup>th</sup> May; 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> June; 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> June, 8 p.m.

Where: Conference hall

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## SUMMARY OF THE EXHIBITION PROJECT

One of the outlines of MARCO's programmes from the very beginning is focused on providing an annual exhibition based on a research project exploring the recent past of plastic art work in Galicia. Its target is to encourage historical reviews and the revival of artists or Galician artistic movements tightly related to the languages of avant-garde. The outcome of this approach was the opening exhibition *Atlántica*, 2002-2003, followed by *A creación do necesario. Aproximación ao deseño do século XX en Galicia* in 2004. In 2005, research interests will be focused on the important consequences the Latin American Diaspora had on the work of the ten most important Galician artists of the twentieth century.

The history of Galicia is inevitably linked to the term Diaspora. The exodus of Galician people has been an ongoing trend since the end of the nineteenth century, a process that speeded up with the civil war exile, and finished off with the massive emigration in the sixties. Such a flight of people, not only exiles but also refugees and emigrants, had immediate consequences to Galician culture. There was a brain drain of outstanding figures on the fields of art and literature, who otherwise could have carried out prolific work in their own country. The side effect in the long term was the influence of this Diaspora in the artistic work of the descendants of the Galician people born outside the country.

By means of research carried out into Galician culture abroad—in its plastic, literary and film dimension— this exhibition aims to provide new keys for the better understanding of the history of Galician art in the twentieth century. It gathers the data required to put together a different historiography, which could serve as an alternative to the official academic rhetoric, taking into account the significance of exile and its consequences to the development of Galician culture. Further to any social-political theory, the goal is to put on record the way in which the political and social-economic situation of a given community plays a key role in the emergence and shaping of a cultural identity. Nowadays, it is not possible to think about Galicia without taking into account its Diaspora.

The aim of the exhibition is not to take stock of the Galician somehow related to the cultural movement in the exile—there would be a long list of renowned artists, such as Francisco Vázquez Díaz "Compostela", Federico Ribas, Xosé Caridad Mateos, Laxeiro, Abreu Bastos, Mario Granell, Mercedes Ruibal or Leopoldo Novoa, among others. However, the main goal is to approach for the first time a collective phenomenon that has never been studied as such, through a deep insight into ten significant artists. Besides, it must be emphasized the fact that, though the exhibiting artists are widely known, this is the first all-embracing view taken on the effect of the Diaspora in their plastic art work. Moreover, this exhibition will bring to light forgotten artworks of these artists—some of them for the first time— showing their social commitment in the times prior to the Spanish Republic and during the Civil War.

The reflection of three historical times (pre-war, war and the American imprint) are the essential criteria followed for the selection of the exhibited artworks. Thus, three are the main subject matters suggested by the artworks and the accompanying bibliographical data: the war experience, the homesickness felt for the country left behind, and the influence the new land had on the vision of these artists on the realities of America.

As for the installation, it is organized around three main topics: on the first place, 47 selected artworks—including painting, sculpture and photography—; on the second place, 43 graphic documents—posters, books, leaflets and reproductions of books in a digital format— providing information about the different activities undertaken by these artists during the Diaspora, stressing the relationship between plastic and literary artists. It puts special emphasis on the exile, because during this period most of the books could only be published as a result of the joint efforts of writers and artists. Some of these creations stand as the best representations of Galician culture in the twentieth century. Among all the cultural activities carried out by the exiles, it is remarkable the literary movement that arose in Buenos Aires, of which Luis Seoane and Lorenzo Varela—commemorated on this year's Day of Galician Literature—are excellent representatives. Finally, the third topic of the exhibition will explore cinema and photography by Galician artists in Latin America, including photographs by José Suarez and a series of films by Carlos Velo screened on the conference hall.

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### TEXT BY THE CURATOR

Since the nineteenth century, the process of making up a Galician art movement has gone hand in hand with the idea of reconstructing collective identity and the concept of nation —represented under different denominations depending on the historical time: province, region or nation. Thus, in the past 150 years, all the discussions and references have linked the idea of an own painting and plastic art to general cultural development, in which literature and language play a major role.

It has to be taken into account that the genesis of a Galician nationalist movement plays a key role in the understanding of this process, because it had an influence even on those that were not related to it. What this movement seeks is, in the words of Xoán González-Millán —who follows Jürgen Habermas' approach—, “the creation of a Galician national public space”. In the case of plastic arts, this movement has tried to promote the use of Galician in literature, theatre or research into various aspects of the Galician reality. In this regard, the best example is the *Seminario de Estudos Galegos*, founded in 1923.

This process, aiming to build a national cultural space, accelerated during the first years of the twentieth century, and only slowed down due to the Civil War break. During the years prior to the conflict, substantial attempts were made to renew the plastic art scenario: from Castelao's artworks and reflection on arts, to the so-called *Os Novos* or *Movemento Renovador da Arte Galega*, a movement for the renewal of Galician Art, represented by Maside, Souto, Colmeiro, Torres..., as well as those artists from A Coruña gathered around the avant-garde magazine *Alfar* (Francisco Miguel, Huici). Along with their work, and in order to round it off, there are many attempts of theoretical thought by leading intellectual figures, such as Rafael Dieste.

While Galicia's cultural network, built during the pre-war period, is now completely ruined, there is a significant presence of Galician artists and intellectuals in the Republican Spain, such as Castelao, Arturo Souto, Rafael Dieste, Lorenzo Varela... All of them supported various cultural projects and reflected the socio-political zeitgeist in their work, illustrating and editing cultural publications. Some of them are especially addressed to Galician people, such as the magazine *Nova Galicia*, published in Barcelona between April 1937 and July 1938. This magazine portrays illustrations by Castelao, particularly his *Álbumes de guerra*, as well as pictures by Manuel Colmeiro, Arturo Soto —his *Debuxos de guerra*—, Luis Seoane —his *Estampas da traición*—, and Ramón Gaya, a remarkable non-Galician artist.

The graphic work carried out by Castelao during this period resulted in his well-known albums *Galicia Mártir* and *Atila en Galicia*, both published in Valencia in 1937, and *Milicianos*, published in New York in 1938. Arturo Souto's work is very remarkable as well. His oil paintings portray the war, but he is better known for his sketches and engravings for propaganda purposes, frequently published in magazines.

When the war finished, hundreds of thousands of people living in Galicia had no alternative but to set off, especially for America, establishing an important intellectual centre. These exiles settled in countries that had traditionally taken emigrants in, such as Argentina, Uruguay or Mexico, even though exiles could be found all over the continent.

Argentina became an essential emigration centre, taking outstanding figures in, such as Castelao and Luis Seoane. And it was in Argentina where the *Consello de Galicia* was founded in 1944. Writers and painters could be found among Galician exiles: Rafael Dieste, Lorenzo Varela, Maruja Mallo, Manuel Colmeiro, Castelao, Luis Seoane, Arturo Cuadrado, etc. A few years later, artists such as Laxeiro or Isaac Díaz Pardo would join them.

Mexico was another important centre of Galician exile. This country welcomed figures such as Luís Soto, the film maker Carlos Velo or the painter Arturo Souto. Other centres of Galician exiles were the United States and the Caribbean, where painters as Eugenio Granell or Ángel Botello found shelter.

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## REQUEST FOR GRAPHIC MATERIAL

### EXHIBITION

"DIASPORA"

10 Galician artists in Latin American exile (1930-1970)

### **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:**

### **MARCO, Museo de Arte Contemporánea de Vigo**

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