

PRESS RELEASE

CANDIDA HÖFER PROJECTS: DONE

An exhibition by Candida Höfer with Kuehn Malvezzi

26 February — 23 May 2010



DATES

26 February — 23 May 2010

PLACE

Exhibition rooms on the ground floor

OPENING HOURS

Tuesday to Saturday
(holidays included)
From 11am to 9pm
Sundays, from 11am to 3pm

PRODUCED BY

Museum Morsbroich,
Leverkusen

CURATORS

Markus Heinzelmann and
Doreen Mende

Left:
Candida Höfer
Galleria Gió Marconi Milano I 2005
© Candida Höfer/VG Bild-Kunst, Bonn 2010

WORKS EXHIBITED

This solo exhibition by Candida Höfer, one of the most outstanding figures of Kunstakademie Düsseldorf, which offers a selection of her late 40 years' work in a setting planned in collaboration with the prestigious studio of architecture Kuehn Malvezzi.

The exhibition 'PROJECTS: DONE' includes works belonging to projects realised between 1968 and 2008: *Liverpool*; *Flipper* [Pinball Machine]; *Räume* [Spaces]; *Franz West*; *On Kawara*; *Kuehn Malvezzi*; *Zwölf. Die Bürger von Calais* [Twelve, The Burghers of Calais]; *Zoologische Gärten* [Zoological Gardens]; *Possessions*. The series *Türken in Deutschland* [Turks in Germany] and *80 Pictures*, taken in the 70's and the 80's, are shown here as a slide projection (1979) and double slide projection (1996), respectively. Furthermore, the exhibition at MARCO shows a film of the catalogue, also conceived as a project within the context of this exhibition.

ITINERANCE

Museum Morsbroich, Leverkusen, Germany/15 May — 2 August 2009

MARCO, Museo de Arte Contemporánea de Vigo, Spain/26 February — 23 May 2010

CAAC, Centro Andaluz de Arte Contemporáneo, Sevilla, Spain/3 June — 5 September 2010

Belvedere, Vienna, Austria/1 October 2010 — 23 January 2011

SYNTHESIS OF THE EXHIBITION PROJECT

'PROJECTS: DONE' is showing works from projects by Candida Höfer completed between 1968 and 2008. Photographer Candida Höfer, the architects Kuehn Malvezzi, who developed the displays in close cooperation with Candida Höfer, and the curators of 'PROJECTS: DONE' have placed the interplay between photography, architecture and presentation in the centre of their common project.

Here a 'project' is seen as a form of work that either runs for a previously planned period of time and/or is completed — 'done' — once a goal defined in its theme has been achieved. So the works chosen to be shown are distinct from work that is better described as regular artistic activity.

This difference is not necessarily discernible in the project themes. Certainly some of them form a contrast with Candida Höfer's usual subject matter at a first glance, the works relating to *Flipper* [Pinball Machine], for example — dating from Höfer's early working years — , intended as an publication project, or the *Liverpool* complex, with its numerous street images. But these works too are not unrelated to Candida Höfer's central theme of creating images of space, of its different content, its use, what a space shows and how it shows it. The distinction lies more in the limitations set by each project, and in the allocating the images to each particular project. So the exhibition is also an invitation to investigate the projects through the lens of this kind of inner order.

Another project is the presentation of the exhibition itself, which Höfer has developed jointly with Kuehn Malvezzi. This project is based on co-operation between the artist and the architects that started in 2002, when Kuehn Malvezzi converted the spaces in the Binding Brewery for Documenta 11, at which Candida Höfer showed the *Bürger von Calais* (Burghers of Calais). Addressing exhibiting as a project conceptually revokes the division into projects and regular work that has just been stressed: projects — it becomes clear — are 'done' only when they are exhibited, and every exhibition drawn from an artist's regular work is for its part ultimately a project with a prescribed time limit and a theme — in this case: the project for showing spaces as images, and at the same time showing how spaces show images. This showing of images can take place in private, possibly semi-public spaces, like On Kawara's *Date Paintings* in private collections or in a conscious architectural act, as in the images relating to Kuehn Malvezzi's exhibition architecture, both exhibited projects as well. Thus in this exhibition the artist's practices are combined with the architects' practices, and require comparative understanding of the different.

BIOGRAPHICAL NOTES

Candida Höfer

Candida Höfer studied at the Kunstakademie Düsseldorf, first film with Ole John, then photography with Bernd Becher. Her work has been shown in museums such as the Kunsthalle Basel, the Kunsthalle Bern, the Portikus in Frankfurt am Main, and the Hamburg Kunsthalle. The artist has participated in group shows at the Museum of Modern Art, New York; the Power Plant, Toronto; the Kunsthaus Bregenz; and the Museum Ludwig, Cologne. In 2002 Candida Höfer participated in Documenta 11, and in 2003 she represented Germany at the Venice Biennale (together with the late Martin Kippenberger). The artist lives in Cologne.

Kuehn Malvezzi

Kuehn Malvezzi was founded in Berlin in 2001 by the architects Simona Malvezzi, Wilfried Kuehn, and Johannes Kuehn. In addition to buildings for public and private clients, the architects have designed the architecture for numerous exhibitions. They designed the exhibition spaces for Documenta 11 in Kassel (2002), the extension to the Hamburger Bahnhof — Museum für Gegenwart for the Friedrich Christian Flick Collection (2004), and the Julia Stoschek Collection in Düsseldorf (2007). They are currently converting the baroque Unteres Belvedere (Lower Belvedere) in Vienna into an exhibition venue for modern art, as well as designing an expansion to the Museum Berggruen in Berlin and new presentations of various historical collections, including the Liebieghaus Frankfurt, the Herzog Anton Ulrich-Museum in Braunschweig, the Kunstsammlung Nordrhein-Westfalen, and the Kunstgewerbemuseum Berlin. Their work has been shown internationally in solo and group exhibitions, including in the German Pavilion of the 10th Biennale of Architecture in Venice in 2006.

CANDIDA HÖFER in conversation with HERBERT BURKERT (*)

(*) Extracts from the Catalogue 'PROJECTS: DONE'

On Projects. A Brief Conversation

Brickell Key, Miami, 2009

Herbert Burkert

'Projects' — and not commissioned works?

Candida Höfer

I find it difficult to work in situations involving commissions. I know that since I submitted photographs of hunting parties to a magazine. 'Projects' — for me — means above all being given possibilities and opportunities for access; and then it means access for a limited time, with a beginning and — at least temporarily — an end, but without any external expectations as to what comes in between or may come out at the end.

Herbert Burkert

Projects: Done. A retrospective?

Candida Höfer

No. The works selected were made between 1968 and 2008, and the preparation for the exhibition was an encounter with the past. In working with the specific photographs, however, 'past' doesn't quite describe what I have experienced: looking at the photographs from the past has been like looking at the present for me. These photographs are just as valuable to me as the photographs I am making now. That's a feeling I always have when I work with photographs from the past.

Herbert Burkert

Why 'done' then?

Candida Höfer

The past tense is justified to the extent that they are photographs I took in the context of earlier projects. But 'done' for me indicates a form of past that extends into the present. It's about a continuous passage of time, from the time when the photos were taken to the time of making the prints; it's about images that remain inside you, and about the after-effects of working on photographs. And it's about effects on my current perception — the way I look at my surroundings — and about possibilities for new photographs. It's not about age as such, about an assigned date or place in a past. It's about something that cannot be closed off, or clearly assigned to a year, for example.

Herbert Burkert

Is that also why there are new, unfamiliar forms of representation, as in the *Flipper* [Pinball] photographs?

Candida Höfer

The form of this presentation evolved in a conversation about forms of presentation. I listened to the others without contributing much, as is often the case with me. And then all of a sudden I made the decision, just as I often do when looking for a shot for a photograph; I decided that the casualness of — or, better, the emphasis on — sequence in the photographs finds its adequate expression in a sequencing representation. For me, these photographs are like a continuous text, much like *80 Pictures*.

PRESS RELEASE



Herbert Burkert

A remembrance from the film class?

Candida Höfer

This form of presentation attempts to return some of the energy that is in a sequence of events, and this energy of sequence is for me an essential quality of film as a medium. I like that very much about film. Nevertheless, film is not the medium for my work. I tried it, after all. For me, it's more about the sequence of time which can be found in a single photograph and — in exhibitions — about the sequences which are created by individual 'still' images hanging next to each other.

Herbert Burkert

Much like the On Kawara project?

Candida Höfer

In part. As in the book for that project, the photographs from the exhibition are arranged in the vitrine in the same chronological order in which I had taken them. And, of course, On Kawara's paintings themselves are 'time.' This form of depiction has, at the same time, a very private meaning for me; it is a juxtaposition of personal experiences that I was fortunate to have had with the people who allowed me into their private spaces. For making these experiences possible, especially in Japan, I am really very grateful to On Kawara and his wife, and especially to his daughter and Keiko Shimada, both of whom accompanied me while in Japan. At the same time, the photographs exhibited represent another form of display: it was important to me to display them in such a way that you look down at them from above. They are the illustrations for the book, and you see them the way I saw them as I was working on the book.

Herbert Burkert

Not only are there variations in the display, but there are also ruptures in what is displayed...

Candida Höfer

Since my series about Turks, there haven't been people in my photographs anymore — there are only empty spaces now? That project — more precisely, the two projects *Türken in Deutschland* [Turks in Germany] and *Türken in der Türkei* [Turks in Turkey] — represents an important time for me, and it was also a transition. It was about my immediate surroundings. My work on this dragged on for nearly five years, and more and more I got into a state of uncertainty. I knew that I wanted to go on taking photographs, but I wasn't sure which direction I would take. That only became clear during my studies at the Kunstakademie Düsseldorf, even though the kind of spaces and formal arrangements that I had encountered with the Turks occupied me very much. Their love of ornament when designing shopping displays, for example. I see such connections more clearly now, in retrospect. But I had already felt an attraction at that time. And these projects were never really finished either. The people, the places, and the arrangements continue to exist in the surroundings in which I live. I still see them every day. But I no longer feel the need to capture them in a photograph. At most, the only project that is completely finished, if I can use that word, is the *Liverpool* series. Liverpool was a place at a time that no longer can be repeated and that no longer endures in that form.

Herbert Burkert

So it is 'done.' And then followed the spaces. From inside. But also from outside?

Candida Höfer

Die Niederländische Botschaft [The Dutch Embassy]? I don't rule out exterior shots. Nor spaces with people. There are preferences and reasons for the preferences. But there are no dogmas for me. There are exterior shots in *Zwölf. Die Bürger von Calais* [Twelve. The Burghers of Calais]. There it was important to me to follow what such an

PRESS RELEASE

animated and yet, of course, rigid sculpture does with space and vice versa. Space is also the surroundings in the landscape. *Die Bürger* is also a story about forms of displaying. In the case of *Die Niederländische Botschaft*, it was something similar, I think. But it was above all a challenge made by the building. A kind of provocation too. I did not want to skirt that challenge. And in the end I had to admit that I would not have been able to come to grips with it without the help of my assistant Ralph Müller and the artist Susanne Bürner, who helped me with that project. In general, organization seems to me to be a key word for that way of taking photographs. And *Die Niederländische Botschaft* in particular posed other challenges as well: they were already starting to furnish the building, even though construction was not yet complete; security regulations had to be observed. The time pressure always there seemed even greater than usual in that case.

Herbert Burkert

Time pressure is always there?

Candida Höfer

Although my objects cannot move — even though they can occasionally be destroyed — I am always working under time pressure. Because I prefer to photograph spaces without people, when possible, I have to work at special times. Before opening hours but when there is already daylight. After opening hours but also when there is still daylight, if possible. Or, at whatever time they allow me to work.

But then there are always people around me who have to keep an eye on the spaces, and probably on me as well. They are all willing to help, but I don't want to ask too much of them. I figure I ought to avoid making too many demands on other people's time, just as I try to avoid disturbing people using the spaces I am photographing. So there isn't always a lot of time left. But as a result of this time pressure, what evolves over time is a kind of settling into the first look when photographing, and a trust in the very first look at a space, which sometimes seems to me like a mutual trust between the space and me...

Herbert Burkert

Space as a person?

Candida Höfer

Not like that. A space is a space. But that doesn't rule out that spaces can have very different features, just like people have very different characters. And of course not only space as such but space in relation — or better, in relations — to light. And those features I would give names like characters: modest, proud, friendly, reserved...

Herbert Burkert

Doesn't it get boring? Always just spaces, even if they do have different 'characters'...

Candida Höfer

I do hear that a lot. An assistant who was organizing my negatives recently said to me that working with negatives showing people is much more interesting than always just spaces, spaces, and more spaces... I personally don't find it boring yet. For me, there is still, again and again, the excitement of the first encounter. And then I encounter them again in very different situations: not only when photographing, as I'm standing in the space, but also when working on the print, when the photograph of the space becomes an image that has its own light and its own colors and forms. And then when I am making preparations to show the photographs, when I'm assembling photographs, when context becomes important, the relationship of the photographs to one another, to the space in which they are shown — all the things that change every one of the photographs yet again.

PRESS RELEASE



Herbert Burkert

'Projects to come'?

Candida Höfer

What interests me is what is different in something I see again and again, and what is similar in different things. That is, first of all, 'types of spaces' — opera houses, museums, theaters, and libraries, of course, but also other things, new things, and perhaps even old things to be discovered anew. In the process, I try to see what happens with these types of spaces in various surroundings, in different countries. I don't do that systematically according to a preconceived plan that I work through. I rely on random occurrences during my trips; I track down things I've found in my reading or recommendations; I listen and ask. I am always curious about legends, like the Teatro Colón in Buenos Aires, for example. Once I have decided, then I do become systematic; that's when the organization begins. Even though I don't need any lighting equipment, because I always work with the existing light of the space, just tripods and my cameras, travelling with equipment and film has become more complicated, if only because of the security requirements. Then, as I already mentioned, the times for the photographs have to be organized, access permission has to be arranged, and so on. That alone becomes a 'project.' But it is like flying somewhere; the complications en route are quickly forgotten, again and again, when you are there. I have just finished a longer work in Florence that was not exactly simple to organize, and a very well-organized one in the Neues Museum in Berlin, a very impressive place, and now I am hoping for opportunities in Naples — yes, Naples, a city I like very much — and perhaps Rome too. Brazil still interests me a lot as well.

WILFRIED KUEHN in conversation with CHRIS DERCON

(*) Extracts from the Catalogue 'PROJECTS: DONE'

Chris Dercon

The architecture of the past fifty years would not exist without media, without photography. Photography and architecture have gone hand in hand since Le Corbusier and Mies van der Rohe. When you see the early photographs of Le Corbusier's villas, much is staged. What do you consider the ideal photography for architecture? Does Candida Höfer move in that direction?

Wilfried Kuehn

For me, Candida Höfer's photography has always been very direct, an image of the way I experience space: the spaces are undramatic; the light is unspecific; and the scene is empty. That means the event is absent, but you can imagine it. And that is really the maximum possible spatial freedom that I can feel. This laconism, this total absence of dramaturgy, didacticism, or any kind of display.

Chris Dercon

Always with such long exposure times.

Wilfried Kuehn

Yes, very bright, shadowless, and almost washed out. An idea of space that we can follow in our architecture. Spaces that have no obvious drama but still set things in motion...

Chris Dercon

So it's a form of invisible architecture?

Wilfried Kuehn

And also of invisible dramaturgy and invisible attraction. Something is there, but you can't really put your finger on it. You want to walk into Candida Höfer's photographs. They are photographs that are real, even though they are two-dimensional, that give the impression of an undertow. And this undertow is really quite rare. For example, Wolfgang Tillmans's photographs, which also move me very much, aren't spatial at all and don't convey depth. They are deliberately planar. By contrast, Candida Höfer's photographs have this enormous depth. Depth, after all, means being drawn into a space you aren't yet in. Space is the view away from here, toward something else, a kind of removal of boundaries. You are no longer occupied with the here but with the there. This 'there' is the next 'here,' which results in kinesthesia. We see that aspect in the exhibition as well. Exhibition as a model case of architecture is interesting because you can try out kinesthetic models. For me, Candida Höfer's photographs are also kinesthetic models.

Chris Dercon

She needs kinesthetic models, because one curatorial and also conservational aspect of the photographs of Andreas Gursky, Thomas Struth, Thomas Ruff, and Candida Höfer is, of course, that these photographs are framed almost like Don Judd's furniture, with large reflective surfaces. And at an exhibition like the one in Morsbroich, I would like to see the curator, the architect, or the artist come to term with reflections, with reflections of framed photographs. The exhibition by Wolfgang Tillmans at the Hamburger Bahnhof in 2008 was wonderful, precisely because he integrated the dialectic of reflective and non-reflective, of opaque and transparent. I find curators who exhibit photographs give far too little thought to glazing. I think that it's an opportunity to add another aspect — namely, the almost invisible architecture of glass.

PRESS RELEASE

Wilfried Kuehn

In the exhibition in Morsbroich, there is not only glass over the photographs but also mirrors and reflections as well as various vitrines. Candida Höfer's photographs at Schloss Morsbroich are now hanging there as a reflection in the castle: there are photographs of the historic mirrored hall, now hung directly opposite that room, at the other end of a row of baroque rooms. As a result, they weave the building and the exhibition into the path that opens into the hall. The vitrines for the exhibition were designed as tables that stand in the room, facing the viewer quite directly like long atelier tables, but also establishing distance at the same time, because of the glass. There is an almost invisible glazing close to the photograph in the *On Kawara* vitrine as well as the contrasting glazing of the *Flipper* [Pinball] vitrine, which is truly conceived as a space, as a box in which the many photographs from the 1970s are placed closely together and sealed off with a clearly visible pane of glass as a lid.

Chris Dercon

Vitrines are an important subject these days. For we have not only more material but also more material that obtains the status of an artwork only by being isolated. Are vitrines a problem for you?

Wilfried Kuehn

Your ordinary vitrine is a kind of sarcophagus. What you really see is a dead object that is being kept in an artificial waking state by providing it with climate control, delicate lighting, and precisely controlled humidity. Moreover, solvent- and acid-free materials that don't produce any vapors are used in making vitrines. A vitrine is a totally aseptic place.

Chris Dercon

A shame, since many love vitrines: André Breton, Joseph Beuys, Marcel Broodthaers, James Lee Byars, and the early Jeff Koons.

Wilfried Kuehn

The museum as a whole is becoming a vitrine, because the question of conservation is becoming more important every day. We have more and more vitrines...

Chris Dercon

...but also more and more objects — Fluxus leaflets, for example — that only acquire meaning because we isolate them somewhere in the form of a sarcophagus.

Wilfried Kuehn

That is why we have already designed many vitrines and are constantly designing new ones. And we keep asking ourselves: How should this vitrine be correctly employed? Can it simply stand horizontally in the room? It should not look like an artistic work. In a Beuys exhibition you can't put vitrines you designed yourself in the space. In certain exhibitions we have inserted vitrines into the wall vertically to bring them in line with the pictures; we've created fluid transitions between vitrines and frames in order to translate the fluid transition between artworks and documents. I think that vitrines are an important topic, but you have to approach it very deliberately. Otherwise they end up, as in many museums, like furniture: the vitrines stand in the room like a bookcase with a few books in it. We resist that kind of vitrine. For me, vitrines are, if you approach them deliberately, the museum theme par excellence: vitrines are typologically and technically the museum in miniature.

PRESS RELEASE



Chris Dercon

The museum in miniature. As it was for the surrealists, for whom vitrines were very important. A universal museum, says Jeff Wall, implies not just daylight but also moonlight. The night! If we go back to the first museums and look at Hubert Robert's painting of the Louvre, for example, it is striking that the Louvre looks like a ruin, but you can't talk about daylight here: it was an open ruin and there were candles lit! How do we see the change from day to night in the ideal exhibition, or should day and night be able to alternate constantly?

Wilfried Kuehn

The museum is by nature artificial — a paradox, really. Day and night in a museum are artificial states. These days we can even simulate daylight with its variations in such a way that, filtered through a skylight, it seems completely natural, even though it is computer-controlled artificial light. Conversely, darkness in a museum is a precisely calibrated state in which the exhibit, despite its weak direct light, is the brightest surface in the room. In such a room, the other sensory perceptions are heightened immensely, and thus so too are other forms of physical orientation. It seemed important to Candida Höfer, the curators, and us to show both slide projections, *80 Pictures* and *Türken in Deutschland*, in their original form in the exhibition, and not to use a digital projector, which produces a much stronger light. Hence, both rooms had to be relatively dark, and the noise of the slides changing is more pronounced. At the same time, this demands of the viewers a much larger — that is, longer — process of adapting in moving between the bright and dark rooms.

Chris Dercon

But no curtains...

Wilfried Kuehn

We have never used a curtain or a door in an exhibition, even in exhibitions with a lot of media art, such as Documenta 11 or the Julia Stoschek Collection. We are convinced that all works have to be directly connected to a space, that everything is related by the visitor's movement. The kinesthetic moment is seriously disturbed by a curtain. So is orientation. I believe that a room should be open. But by installing pockets of space, so to speak, by hanging fabric, as we have done before, you create intermediate spaces that add an acoustic and visual brake but at the same time relate the works in a certain way. Openness does not mean that all the works have to be presented next to one another in one big space. But it has to be possible to experience them in a narrative sequence, so that they become parts of a temporal sequence like in a film. That is how memory is created. Architecture is the moment in between. We work intensely on these thresholds and transitions, on the blank spaces.

Chris Dercon

But with no spill over, no excessive barrage of sound?

Wilfried Kuehn

At least not enough that you are aware of it. After we had calibrated the acoustics of all the rooms in the Julia Stoschek Collection, it was a deliberate curatorial decision to place Monica Bonvicini's particularly noisy work *Hammering Out* in the middle of the exhibition and thus for once obtain a very powerful spill over.

PRESS RELEASE

Chris Dercon

One kind of spill over. That's crucial! You just spoke of hanging fabric: what struck me at Documenta 12 was that Ruth Noack and Roger M. Buergel quite consciously played with the *topos* of modernity, with the tension between the bareness of a wall and covering it. We know that it can work, of course, because Mies van der Rohe, with his *Barcelona Pavilion* [1929], consciously demonstrates the effectiveness and beauty of curtains — one of the nicest *topoi*. But so do the decorative marble structures. Artists, collectors, critics, and art dealers criticized Documenta 12: Oh, those awful curtains! Textiles, fabrics, coverings as such should no longer be allowed back in museums according to them. It's about bare walls.

Wilfried Kuehn

I don't believe that. Fabric is a legitimate means in architecture, one of the oldest of all. It's not a very durable material and hence is very demanding from the point of view of conservation. But it is one of the most delicate materials. In Mies's work, marble is also fabric in that the stone surfaces are relieved of their function of supporting the building. That is precisely why Gottfried Semper speaks of the wall as a dressing. It seems to me important not to become completely captivated by the decorative habit or by the furnishing habit...

Chris Dercon

...domestic furnishings...

Wilfried Kuehn

...An exhibition shouldn't be presented like a private collection or a private cabinet of curiosities. Otherwise the material suddenly becomes — unlike in Semper's or Mies's work — something like the velvet lining of a case. As Walter Benjamin described it: the bourgeois interior as a case, which represents a precise impression of the individuality of the owner but no longer permits any freedom to move. By contrast, the interior of arcades that Benjamin describes is a place — and it begins in the city — that is not an impression of a personality, not personally identified with anyone, but where everyone is at home in a sense. An exhibition is more powerful when it is not so much a case as an arcade.

GENERAL INFORMATION

INFORMATION AND VISITS

On the occasion of 'PROJECTS: DONE', MARCO has published a free Guide including images and technical data of all the works in the exhibition, together with the floorplan.

Members of the museum staff are available in the halls to provide visitors with information, in addition to the regular guided tours:

- Every day at 6 pm
- 'A la carte' tours for groups, by appointment at the tel. 986 113 900/11

BIBLIOGRAPHIC EXHIBITION. 'The Kunstakademie Düsseldorf'

Library-Documentation Centre, MARCO (First Floor)

From February 26 to May 23 2010

Opening hours: Tuesdays to Fridays, from 11am to 2pm and from 4pm to 8pm

On the occasion of the show by Candida Höfer, the Library-Documentation Centre at MARCO shows a selection of solo exhibition catalogues by the most outstanding photographers of the Kunstakademie Düsseldorf, addressed to users and general visitors. They will be available to the public during the regular opening hours of the Library and throughout the whole exhibition period.

LEARNING ACTIVITIES

'CUATRO PAREDES Y UN BANCO' ['Four Walls and a Bench']

From February 27 to May 23 2010

Tours and workshops for schoolchildren and families on CANDIDA HÖFER's exhibition

PRESS RELEASE

REQUESTS FOR GRAPHIC MATERIALS

EXHIBITION

'CANDIDA HÖFER'

GRAPHIC MATERIAL AVAILABLE TO THE PRESS:

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

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

MARCO, Museo de Arte Contemporánea de Vigo

Rúa Príncipe 54

36202 Vigo (Pontevedra). Spain

Communication & Press Department

Marta Viana Tomé

Pilar Souto Soto

Tel. +34 986 113908/113903

Fax +34 986 113901

marta.viana@marcovigo.com

pilar.souto@marcovigo.com

Please, specify: the image format required, as well as the medium for which the documentation is requested.

Format required:		
Name and surname:	Interests:	Telephone:
Title/position:	Address:	Fax:
Medium:	City and post code:	E-mail:
Section/ Programme:	Alternative address:	Other:

We would appreciate it if you could send us an issue of the published report to our Communication Department.