

# Ugly Enemies

*Esther Gatón*

18.12.2020

31.03.2021

**Ugly Enemies** is a site-specific intervention that makes use of the functional elements of the gallery, including the elevator, the stairs, the window, and the fake marble tiles, as devices that actively conduct the visitor's movement through the space. The exhibition operates as a type of membrane that overlays the spaces of the gallery; a site that the works inhabit and in which they are transformed. The transformations on the space give off an erratic vitality, to the point that the exhibition begins to function as a set for the video *El Que Monta Cargas*, which that can be [watched here](#). This video uses the current condition of art, in which most exhibitions are seen online, and pushes it further: the exhibition is deformed, observed, and rearranged by lights or optical distortion, in order to bring Ugly Enemies to the screen, and cast the space and material conditions of of the gallery as central characters in its representation.

The exhibition was planned throughout 2020, while Esther Gatón was writing *Sunburns*<sup>1</sup>, an essay about the making of exhibitions as if they were "trap machines". Benedict Singleton, philosopher, designer, and specialist in strategy, has written a text in response to this essay and to *Ugly Enemies*, titled *Gyropolitics*, in which the author reflects on incorporating the condition of "gyre"(spin, vortex, or whirlpool), a political force, to the artistic production. "—Take up this kind of plotting as a subject matter in itself. This seems all the more important, given that the feeling of being trapped is now arguably as close to a universal experience as the planet can host, a veritable zeitgeist. [...] The challenge, therefore, becomes how to work with these complex dynamics as a creative material, how to put them to work in new ways. How to collectively make something of them, rather than personally embody them." Singleton's text can be read later in this dossier.

Cibrián is accessed through a glass door, framed in a window that faces the beach, which allows the changing daylight to inundate the main space. From mid-afternoon, a combination of street and traffic lights pollutes the entry. Ugly Enemies' first installation entitled *Garaje Spa*, embraces this mutant condition and exaggerates it, adapting the gallery lighting to the different types of light that we see from within. During the day, the installation makes use of a conventional white neon light, and

when the sun goes down there is a lower light made with mauve, white, and green spotlights, which dimly illuminate the rooms, letting the orange glow from the street mix with them. The PVC curtains installed in this area increase the presence and materiality of these lighting strategies, fragmenting the way we conduct ourselves through the space, and misleading our eyes. These translucent strips overlay each other and the space, while a sculpture made from bicycle lights and located at the other end of the room casts its small intermittent and uncoordinated phosphorescences on the plastics, multiplying the red appearances and contributing to the lopsidedness of the space. Within these multi-illuminated rooms, the area that is most taken into account is the gap under the curtains; the space between them and the floor. Sculptures made of clay have been made and installed for that specific gap. They sculptures also include hoops, colored faux pearls, glitter, and tangerine leaves.

Further back, in the gallery corridor, the ceramic floor has raised itself and welcomes us vertically, or so it seems. *Slimy Trampantojo* is a visual trick — a sort of "trompe l'oeil"— made with acrylic paint on chipboards, which makes one think of a movie set, or a fairground attraction. Small glazed porcelain sculptures are distributed through this scenography; they crawl on the ground or cling to walls, almost as if they were precious detritus that has germinated as the ground rose, and moved.

Going down, in the basement of the gallery, we find *Lo Crudo y Lo Cocido* [title taken from Claude Lévi-Strauss], an iron and steel platform is placed on top of seven silk prints. The silks are superimposed on each other and directly on the floor, revealing the false marble tiles through their transparency. We have to walk on the platform looking down, and in doing so one observes that the printed images are mixed photographs of mudflats, Martian soils or craters; something that one would suppose is still lower, and we would see if our eyes could excavate that territory or if the silks had some sort of Xray, towards the centre of the Earth. If they could gut it a little more.

Another wall of the basement is occupied by *Falso*, a drawing made with clay and adhesive plastic jewels, which appears to us from the right or from behind, while we were looking

1 This essay will be published on Urbanomic, and an excerpt from it can be read online at [A\\*Desk](#)

down; which gives the drawing a rude and ghostly character.

Finally, a background sound is heard throughout the space. It mixes belching, coughing, gargling, gasps and beatbox rhythms. The two sound pieces, titled *glottis I* and *glottis II*: were produced by Esther thanks to the Injuve grant in 2019. In this show they work as piped music. The sound invades and deforms the rooms of the gallery, and does so using the internal explosions of the body: a visceral space reverberates and is reproduced as an atmosphere.



**El Que Monta Cargas**

2020

Video

4'09"

Ed. 5 + 2 AP

[Click](#) to play the video

**Garaje Spa**

2020  
Installation

Wood, pvc strip curtains, spotlights, clay, plastic jewelry, steel, leaves, water and glitter

- ① 16 x 33 x 20 cm
  - ② 11 x 50 x 18 cm
  - ③ 9 x 60 x 15 cm
  - ④ 9,5 x 92,5 x 12 cm
- Variable dimensions.

**Falso**

2020

Wall drawing  
Clay, plastic jewelry, and graphite

Variable dimensions.

**Lo Crudo y lo Cocido**

2020

Installation  
7 prints on silk organza (130 x 210 cm cada una), platforms made out of steel and iron

Variable dimensions.

**Slimy Trampantojo**

2020

Installation

Chipboard, acrylic paint, glazed porcelain

- A** 140 x 60 x 60 cm
- B** 145 x 70 x 30 cm
- C** 30 x 120 x 30 cm

Porcelain

- ① 10 x 39 x 6 cm
- ② 12 x 33 x 6 cm
- ③ 8,5 x 44,5 x 12 cm

Variable dimensions.

**El Que Monta Cargas**

2020

Video  
4'09"



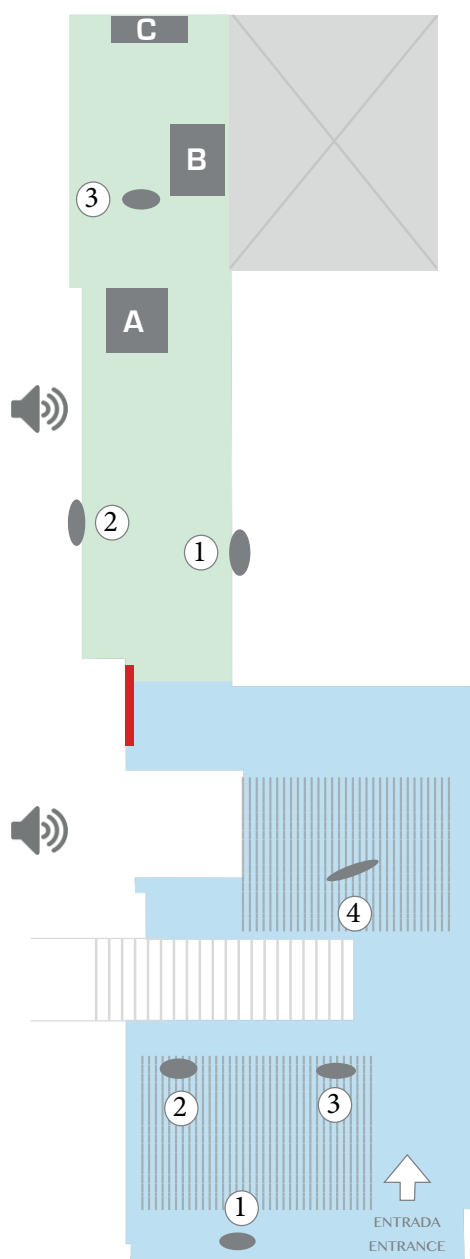
**Glottis I**

2020  
Audio  
4'47"

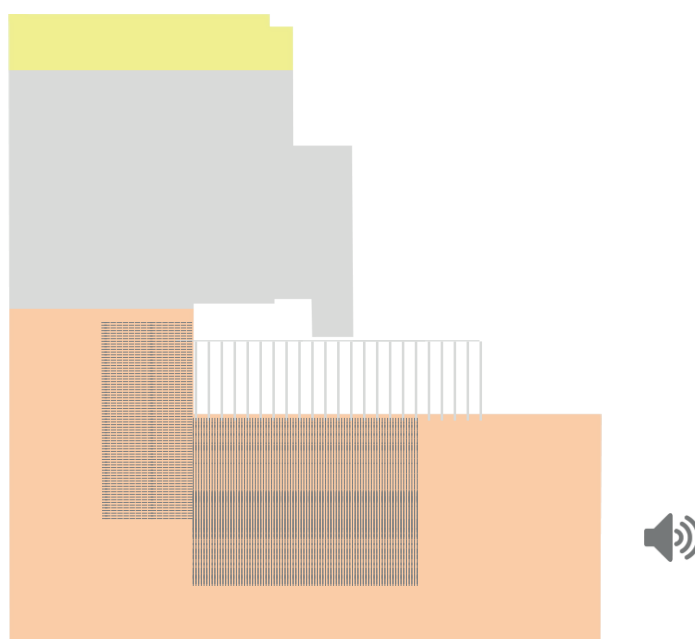
+

**Glottis II**

2020  
Audio  
4'09"



PLANTA 0



PLANTA -1



**Garaje Spa**

2020

Installation

Wood, pvc strip curtains, spotlights, clay, plastic jewelry, steel, leaves, water and glitter

Variable dimensions.











1

16 x 33 x 20 cm





2

11 x 50 x 18 cm





3

9 x 60 x 15 cm

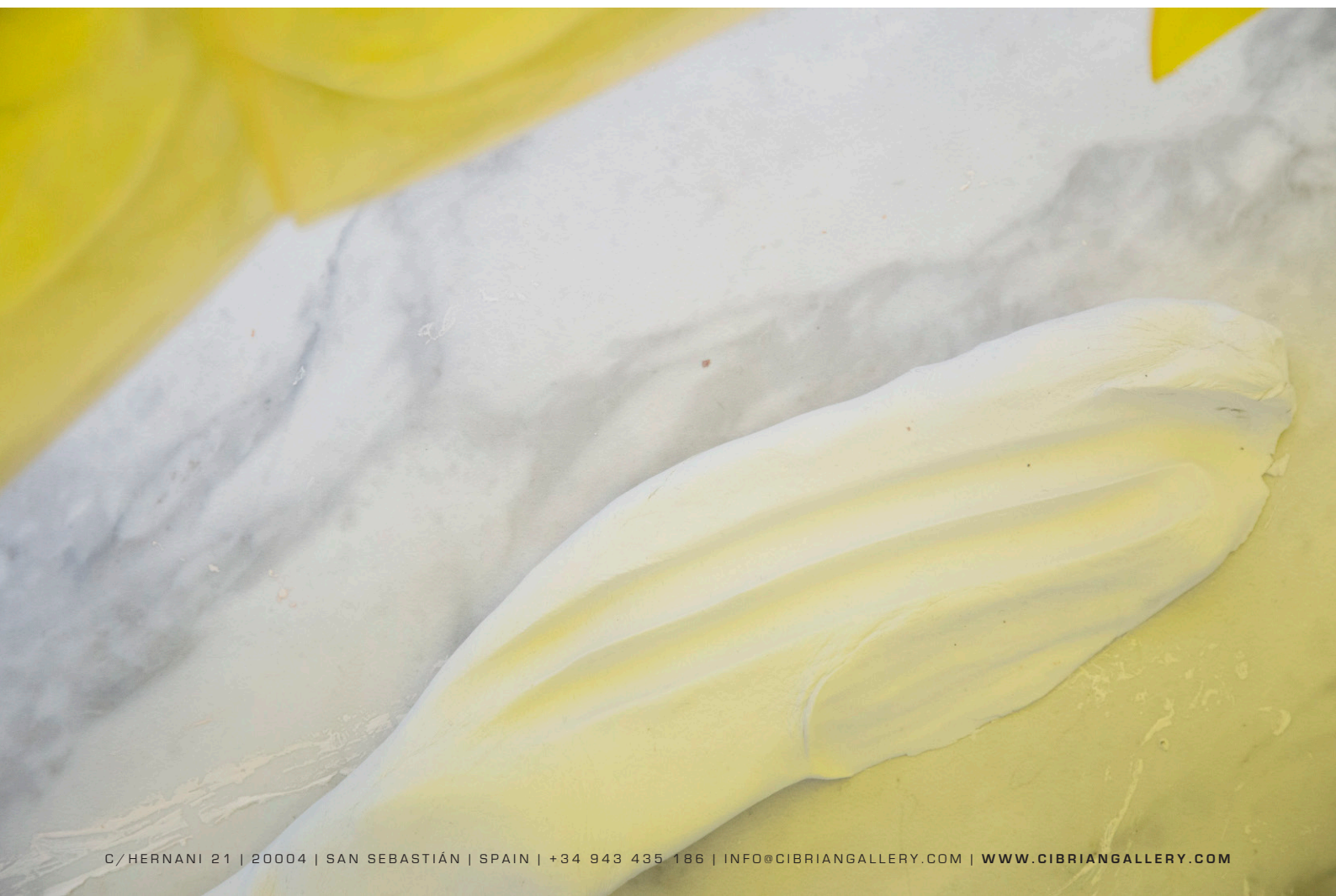
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9,5 x 92,5 x 12 cm

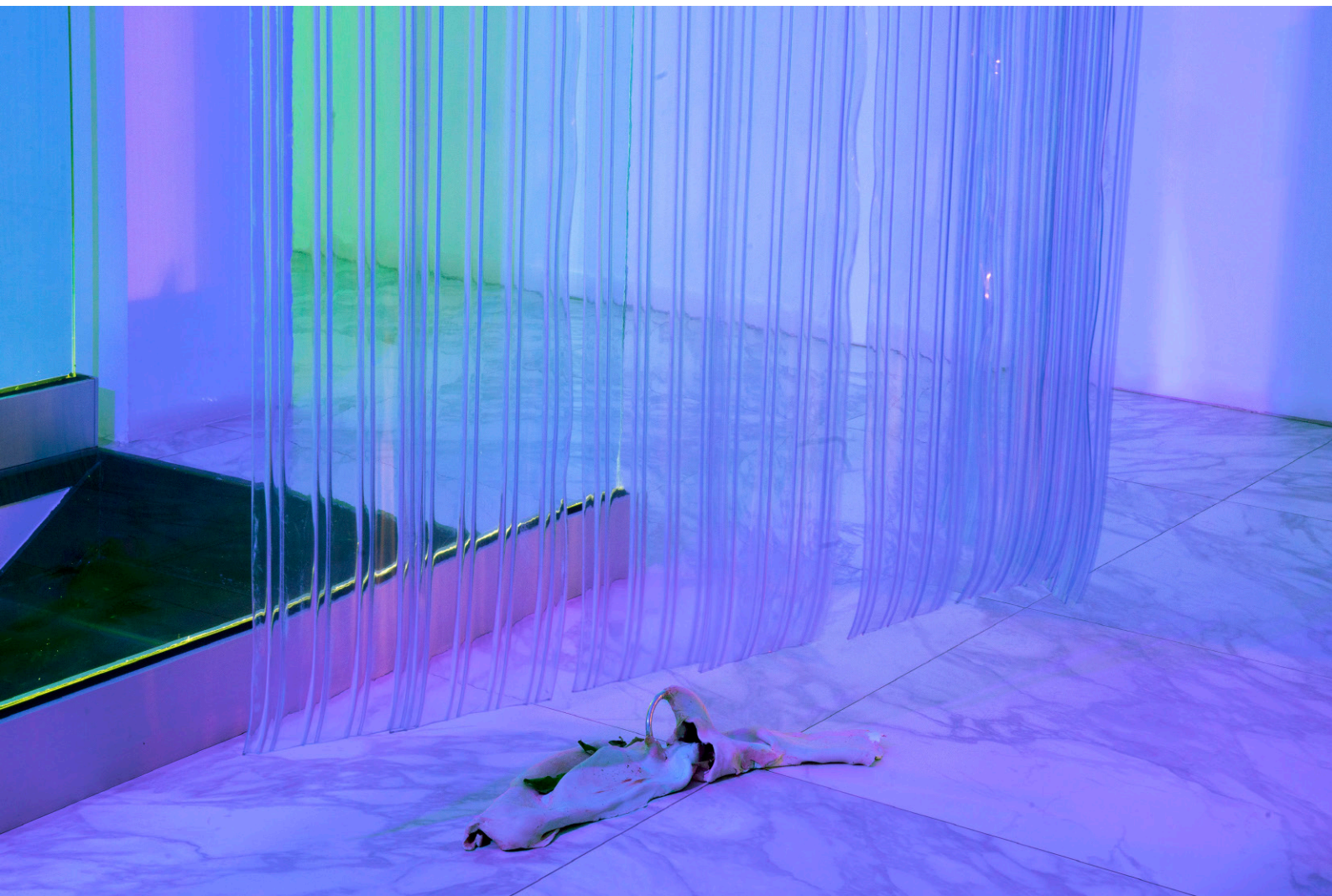














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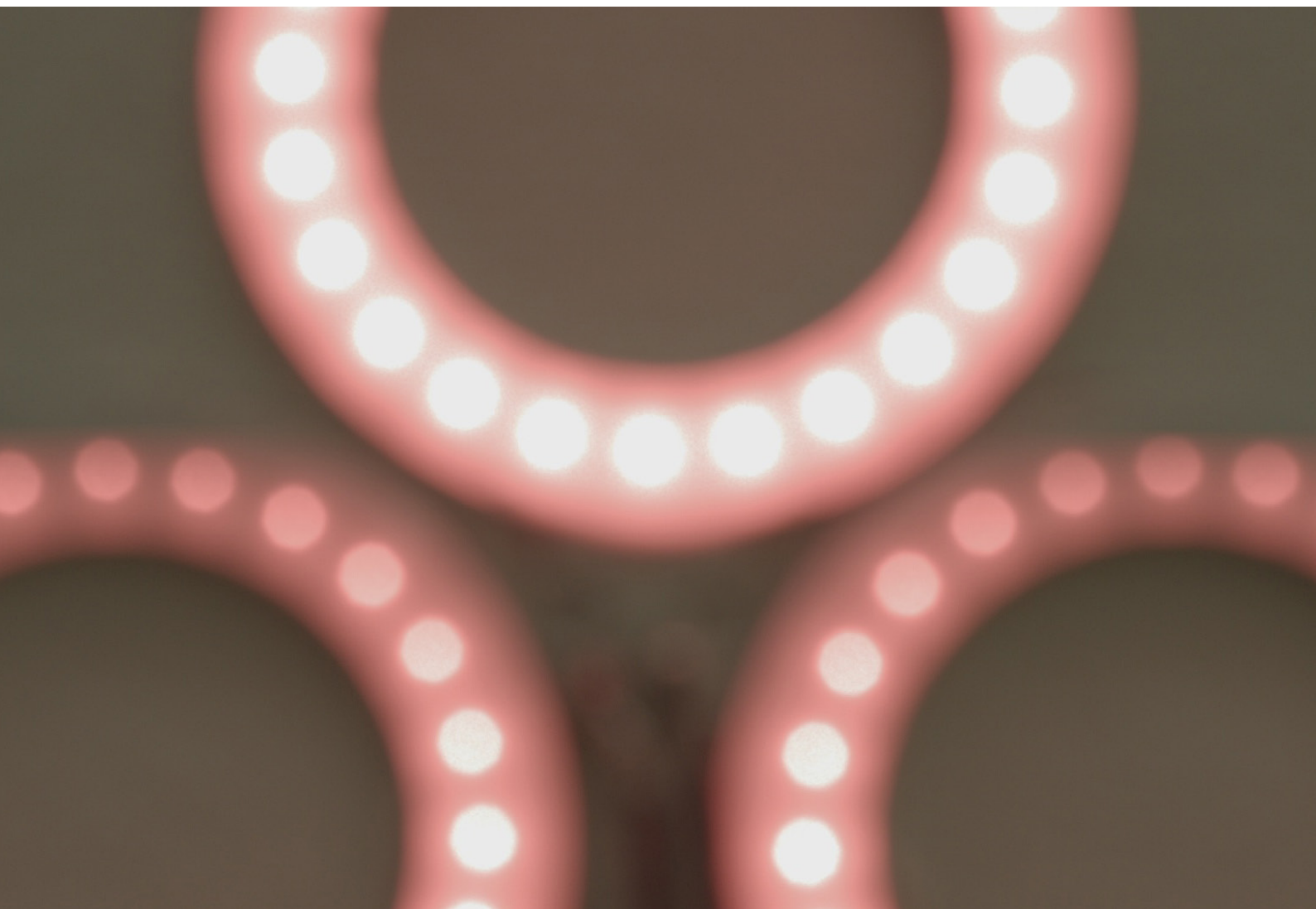








CIBRIANGALLERY



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Ugly Enemies





**Slimy Trampantojo**  
 2020  
 Installation  
 Chipboard, acrylic paint, glazed  
 porcelain  
 Variable dimensions.



1

10 x 39 x 6 cm

2

12 x 33 x 6 cm







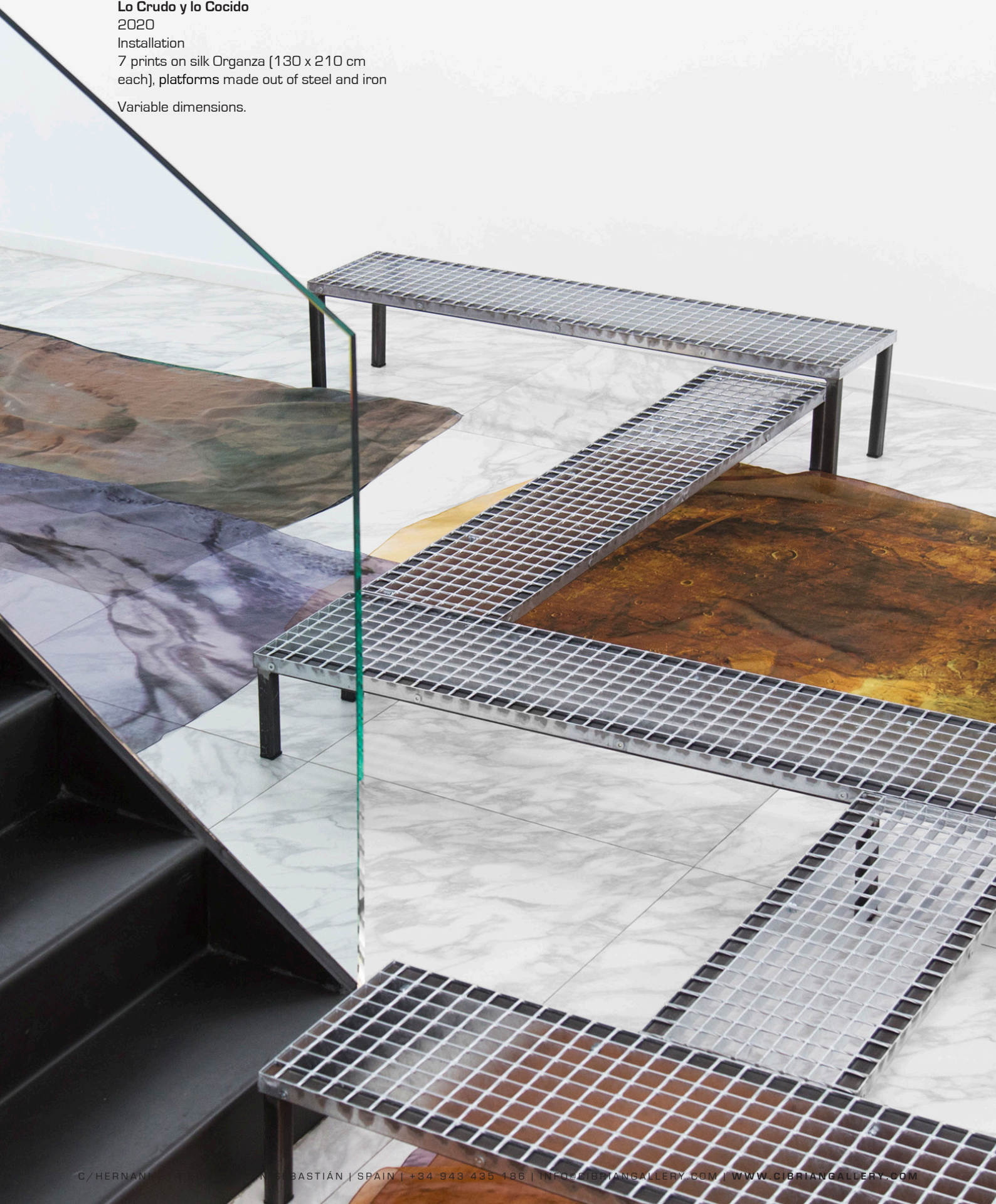
**Lo Crudo y lo Cocido**

2020

Installation

7 prints on silk Organza (130 x 210 cm each), platforms made out of steel and iron

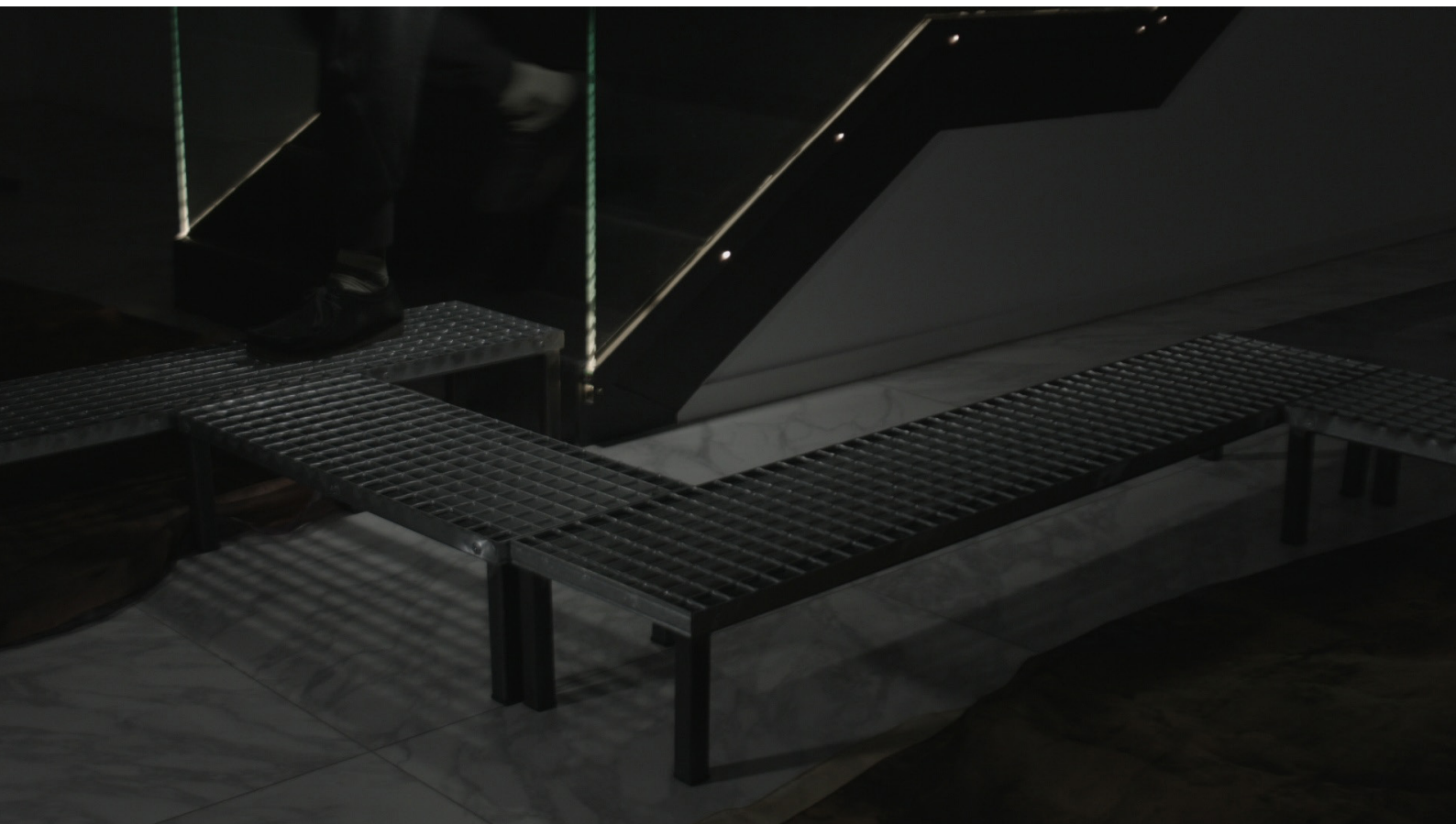
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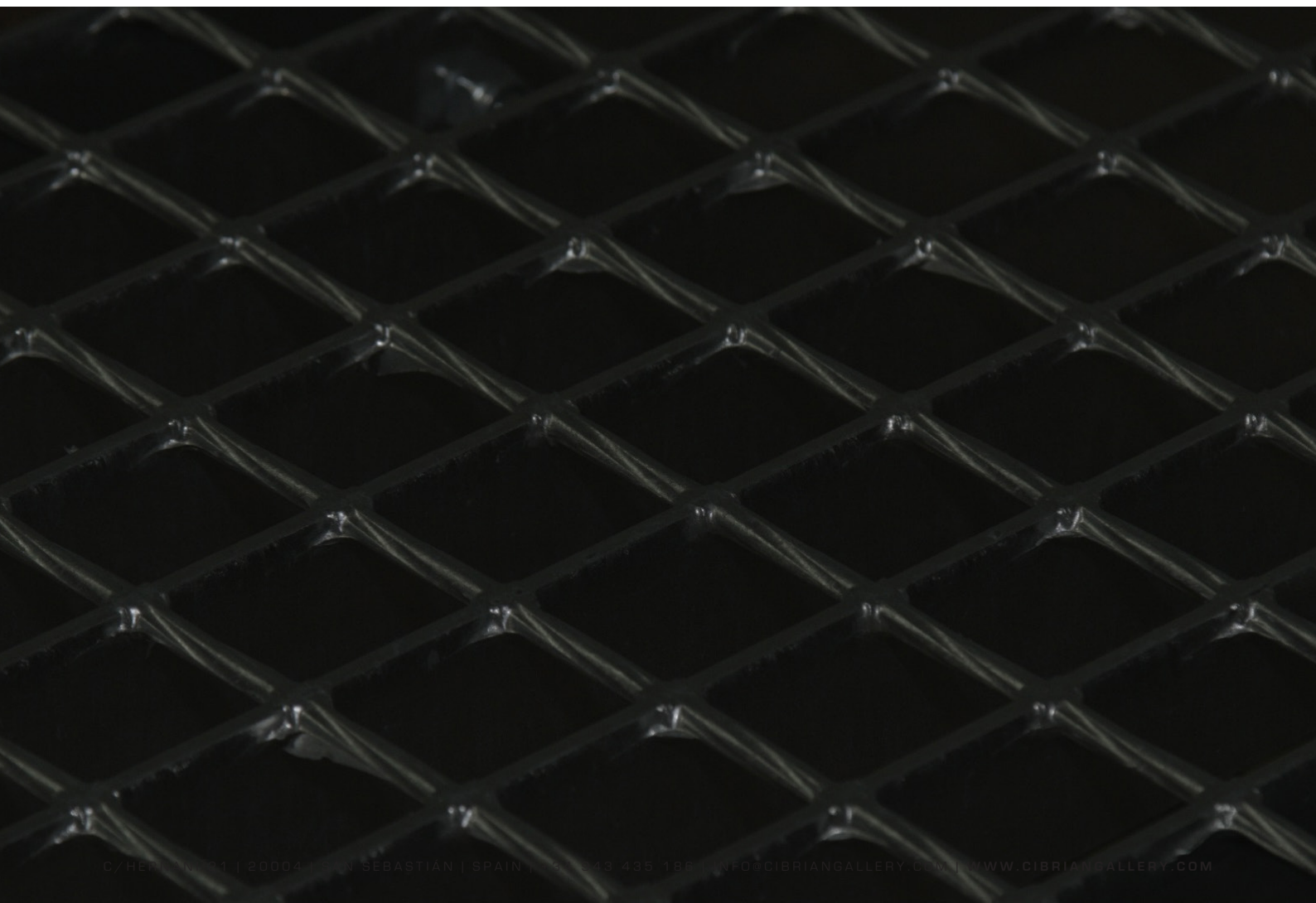






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My Enemies





**Falso**  
2020  
Wall drawing  
Clay, plastic jewelry, and graphite  
Variable dimensions.





**Glottis I**

2020

Audio

4'47"

**Glottis II**

2020

Audio

4'09"

[Click](#) to listen

**Password** : aceituna

Ed. 5 + 2 AP

## GYROPOLITICS

Benedict Singleton, 2020

*The scientific worker of the future will more and more resemble the lonely figure of Daedalus as he becomes conscious of his ghastly mission, and proud of it.*<sup>1</sup>

In her striking essay *Sunburns*<sup>2</sup>, Esther Gatón reinterprets the task of exhibition-making as a species of trap construction. In doing so, she's clear that her interpretation extends beyond a certain immediately obvious interpretation, according to which the artist is a hunter, the viewer, prey, and the artwork becomes the trap that brings the two together. In such a reading, the significance of the trap would be as an object or situation that lures an audience under false pretences, so as to extract something from them—the metaphorical artwork-as-trap pulling in attention, say, with money in its wake.

More subtle and expansive than this (already interesting) perspective Gatón's interest in the exhibition-as-trap-system is driven by the capacity of a trap to produce a plot twist: here we are, going along as we do, and suddenly, everything has changed, and we realise that what we thought was "the situation" *is definitely not so*. We have been, in whatever way, played. "The exhibition understood as a trap-machine", she writes, "is not a system for capturing visitors created by the artist, but instead builds a shared environment full of deceptions, frauds and stunts, which everyone, including its authors, traverses without knowing how to proceed"; and this tends at its extreme to a space where "management has vanished and resolution becomes impossible, resulting in a situation where all that is left is the experience of being misled, and reactions to it".

The deployment of such a twist can catalyse various responses. For sure, one might be a transcendent moment of political and personal

re-evaluation on the part of the viewer. But her approach, too, encompasses a broader spectrum of responses witnessed amongst gallery-goers, which somehow never seem to end up the cornerstone of pronouncements about art—experiences spanning mystification or boredom, through to betrayal and rage.

*Totally contrary to Machiavelli's portrait in The Prince of effective leaders as decisive and goal-oriented, eyewitness accounts describe Cosimo de' Medici as an indecipherable sphinx.*<sup>3</sup>

Political philosophy, especially in the West, has not in general liked to deal with gyres. Gyres are formed when a cluster of people become locked into patterns of pre-emptive manoeuvre with respect to one another. People watch one another, trying to guess their next move, locating points of interception or distracted inertia, fashion bait—the gyre is a shifting, flexing *trapscape*.

Gyres are social phenomena, always involving at least a two-person rivalry, but the upper limit is less clear; perhaps all human social forms contain a trace of them. Archetypal forms of gyre are the court, the corporate board, the depths of political parties, a crime syndicate, *et cetera*; even a group of friends. Western habits of thought tend not to prioritise a general analysis of the gyral dynamics of such situations, historically preferring instead to schematise more *just* alternatives to a specific gyre than to map the specifics of their vectors. The gyre therefore shows up as kind of negative impression, the thing a political programme wants to get rid of.

Accordingly, the gyre often becomes defined only partially, in terms of the proposed solution to abolish it, rather than being appraised as a structure in its own right. It is easy, from the perspective of a collectivist strain of thought, to see them as ultra-competitive, yet they gyres propel the creation of strategic alliances, just as much as they do betrayals. Likewise, advocates of individualism might observe that despite the gyre's facilitation of deeply personal projects, they also involve, at a broad level, the abolition of individual identity, as each participant's behaviour comes to be defined by

1 JBS Haldane, *Daedalus, or, Science and the Future*, 1923

2 *Sunburns* is an essay written by Esther Gatón in 2020, in which she reflects on exhibition making as trap making. An excerpt of this text was published at A\*Desk in September, edited by Marta Ramos Yzquierdo.

3 John Padgett & Christopher Ansell, *Robust Action and the Rise of the Medici, 1400-1434*, *American Journal of Sociology*, 98:6.1993



others in the gyre. Competition and cooperation, no longer opposites, becomes secondary to *complicity*—ongoing, complex, partial and overlapping involvement—a phenomenon that has yet to attract its Smith or its Marx; and in the political- economic terms with which those thinkers were concerned, the gyre creates even more confusion.

Fans of a certain type of production-focussed worldview, be it capitalist or involving certain strains of communism, the gyre annihilates value, even as they form around concentrations of perceived wealth or status. While this latter point indicates the importance of hierarchy within gyres, they are also the locus of huge reversals of fortune, and therefore are able to embody a kind of revolutionary dynamic, or at least a flattening one. And while these revolutions and counter-revolutions may escalate to destroy a social system they expand within, they can also prove remarkably stable overtime.

To even think about a gyre is to be drawn into it.

Nonetheless, the principle lesson about the gyre is that it can exist around any substantial concentration of perceived power or advantage, regardless of the ostensible political tradition at work in it. Indeed, the sheer *compatibility* of gyropolitics with more overt political forms is not just remarkable, but also, it would seem, necessary. Which is to say that gyropolitical environments tend to swim thick with broad affirmations as to the glory of deities, kings, nations, the people, the family, or whatever else is elevated in the politics of a time and place. This is consistently noted in those rare volumes that speak to practitioners of gyropolitics directly, like the brutal *Guiguzi* and *Kautilya*, or the gentler, but still sharp, *Art of Worldly Wisdom*, which— despite the extraordinary distances in time, space, and culture from which they derive—converge on a small set of remarkably similar themes about how to prosper within one.

The leader should remain enigmatic, these rare and dangerous books advise. Ideally, be silent or speak sparsely, an approach which compels other people to reveal themselves by talking to you. Or achieve inscrutability through other means, such as presenting your contradictions with confidence or indifference, as though they possess a secret logic. Have people argue about what you *really meant*. Rise above criticism by

allying yourself—as above—with widely perceived goods; do not elaborate a concrete vision of the future. Avoid committing to specifics that might make you predictable, or against which you might be accountable. Avoid blame, and let others blame each other for your displeasure. Do not just refrain from indicating your goals; *do not have any*. Compel others, instead, to strategise, occupying their minds with attempts to understand where you are leading them, or what you want from them, or what you will do next. Become a trap.

Consider: how many times have we heard an artist refuse to be drawn on a specific intent or recommended interpretation of an artwork? While expressing a desire for those objects or situations to provoke thought in the viewer—to challenge, to disturb, but above all engage? How many contemporary artists point to capitalism, technology, or the art world itself as problematic, with the full agreement of their audience?

When the art world is understood as a gyropolitical environment, art history itself begins to warp. In such cases, we've not come far from the artist as portrait-maker of the well-heeled patron, but the approach has tactically shifted from representation to impersonation.

Acknowledging that the contemporary art world is densely threaded with gyropolitical plots doesn't mean that there is no countervailing moment. Notional critiques of the art industry come as standard in art discourse, and many reforming or revolutionary initiatives within the Western art world have failed to make much of a difference to it. Nonetheless, today we see signs of a fresh roster of alternative approaches—not least where artists working with advanced technologies are producing infrastructure that routes around the art-industry staples like collectors, curators, auctioneers, gallerists, etc. in which gyropolitics presently exercises some of its wildest forms.<sup>4</sup>

But what such initiatives *do not* automatically do is take up this kind of plotting as a subject matter in itself. This seems all the more important, given that the feeling of being trapped is now arguably as close to a universal experience as the planet can host, a veritable zeitgeist. And we see this reflected in the vast popularity of genre fiction that stages these kinds of interpersonal behaviours, from *The*

4 See for example the *Future Art Ecosystems* programme, produced by Serpentine Galleries R&D Platform and Rival Strategy. [https:// futureartecosystems.org](https://futureartecosystems.org)

*Sopranos* to *Succession*. This tends to remain, however, at the level of content, depicting, in better ways or not, some of these operations of power. If artists, as a rule, lack comparable budgets or distribution mechanisms, they also have an extraordinary creative latitude with which to work. The challenge, therefore, becomes how to work with these complex dynamics as a creative material, how to put them to work in new ways. How to collectively make something of them, rather than personally embody them.

~Epilogue: An Exercise~

*A trapscape can involve multiple traps. How can traps be related?*

*Independence from one another is an option.*

*But traps can also be linked or stacked—enabling, for example, escape from a trap to serve as bait in another.*

*One consequence of this observation would note additionally that traps, at the terminal point, are ultimately binary structures: either one is trapped, or one is not.<sup>5</sup>*

*As such, the pattern of dependencies that exist between traps—for example, trap A is open when trap B and C are closed, or trap X is closed when either trap Y or trap Z are open—construct a series of logic gates, a basic processor.*

*What software can run on such hardware?*

Benedict Demiren Singleton is a partner and Director of Design at Rival Strategy. His background is in design and philosophy; he was formerly an independent consultant, and taught at Strelka Institute and the Royal College of Art.

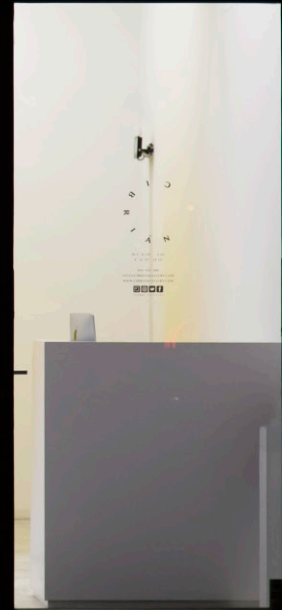
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<sup>5</sup> Curiously, this is a retrospective judgment; if the trap was escaped, then one was never trapped to being with. The time-structure of traps is fascinating, as are the prospect of continuous gradations of entrapment.

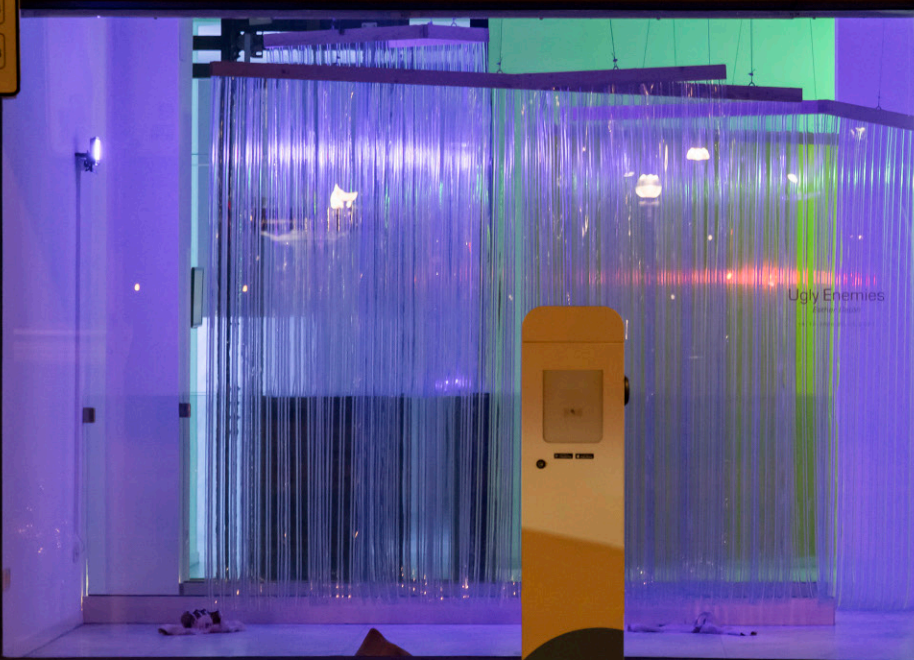
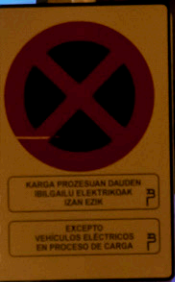
CIBRIÁN

Ugly Enemies

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CIBRIÁN



## CV

### Esther Gatón

Valladolid, 1988

Lives and works between London and Madrid

esthergaton.net

### education

2018 - 2020. MFA Fine Arts. Goldsmiths University of London UK

2013 - 2016. PhD in Fine Arts with a rating of Cum Laude. Complutense University of Madrid ES

2012 - 2013. MA in Investigation in Art. Complutense University of Madrid ES

2011 - 2012. Honorary Collaborator in the Sculpture Department. Complutense University of Madrid ES

2010 - 2011. Sicúe Exchange, Faculty of Arts. University of Barcelona ES

2009 - 2010. Erasmus Scholarship, Faculty of Arts. Saint-Luc Liège BE

2006 - 2011. BA Complutense University of Madrid ES

### shows

2021. Interiores, (forthcoming) publication of engraved drawings accompanied with a text by Louis Mason. La Dominación Mundial Madrid ES

2020/2021 Ugly Enemies, accompanied with a text by Benedict Singleton, at Cibrián Gallery Donostia San Sebastián ES

2021. Trémula, a show by Javier Cruz where one of my sculptures was invited to be part of the installation. Curated by Tania Pardo and Manuel Segade at CA2M Madrid ES

2021 Oculito en la Sombra, Sucediendo en el Margen, Disolviendo la Forma, curated by Marta Ramos-Yzquierdo, at Galería Nordés Santiago ES

2020 Volver dentro del cuerpo, curated by Marta Echaves, Injuve Madrid ES

2020 La mina de sal - La sed animal, curated by Margot Cuevas, Gisela Chillida, Daniel Moreno, Mónica Panes and Alex Palacín, Art Nou Barcelona ES

2020 Un metro y medio, project curated by Manuel Segade and Tania Pardo, CA2M Madrid

2020 El Resto, Museo Universidad de Navarra, curated by Curated by: Marina Alonso, Pau Cassany, Sofía Enríquez, Dailey Fernández, Inés Hornero, Pamplona ES

2020 System Safari, hosted by Arebyte Gallery London UK

2020 Down the Rabbit Hole, curated by Daisuke Kato at Madriguera Madrid ES

2020 Adrenaline Querubin, at Where Water Rumbles, Metalloids curated by Cristina Herráiz in collaboration with Scan Projects. Intersticio London UK

2020 Pou Sou Nefko Pou Paeis, korai Cyprus CY

2020 Moss Vychissoise with Nora Barón, The Ryder London UK

2019 El hecho alegre. Una mecánica popular de los sentidos, curated by Tania Pardo. La Casa Encendida Madrid ES

2019 beneath the beach, seamless paving stones. the wrong biennale

2019 Extended Spaces, curated by Sérgio Fazenda Rodrigues. Irène Laub Gallery, Brussels BE

2019 The one that's always there, the one that came late, the one that never arrived, the one that wasn't invited. SB34-The Pool, Brussels BE

2019 Túnel Rabo de La Sartén, with Nora Barón Pilarica Madrid ES

2019 Circuitos- Laboral Gijón, Sala Borrón, Oviedo ES

2019 SLURP, GLUG, accompanied with a text by Sonia Fernández Pan. Luis Adelantado Gallery, Valencia ES

2019 4, 2, 3 legs t(f)ake a zancada, oomph! with Henrique Lázaro Palmeirim. interim show Asquith Gibbes Building Deptford Goldsmiths London UK

2019 Dazzling Encounters, curated by Cristina Herráiz. Sanderson Hotel London UK

2019 rocks radio radar long wave radiation, curated by Cristina Ramos. The Watch Berlin GE

2019 Six Memos, curated by Branka Bencic. Bridge Gallery in St George Hall, Liverpool UK

2019 Six Memos, curated by Branka Bencic. Labirynt Gallery, Lublin POL

2018 ARENA. with Ana de Fontecha and Florence Sweeney. Espositivo Madrid ES

2018 Las virtudes. Museo Patio Herreriano, Valladolid ES

2018 Abrigo La Nuca. Galería Aldama Fabre, Bilbao ES

2018 SWAB, with Espositivo. Barcelona ES

2018 Circuitos XXIX, curated by Bernardo Sopelana. Sala de Arte Joven, Madrid ES

2018 Mensaje de Arcibo, curated by D11. Etopía Centro de Arte y Tecnología, Zaragoza ES

2018 CALL20. Galería Luis Adelantado, Valencia ES

2018 Six Memos, curated by Branka Bencic. Sala Las Francesas, Valladolid ES

2018 Lo Digerido, curated by Dalía de la Rosa. Espacio Dörffi Lanzadore ES

2018 No es lo que aparece. Premio Miquel Casablanças Fabra i Coats Centre d'Art Contemporani de Barcelona ES

2018 Molto Molto Fuori. Casabanchel, Madrid ES

2017 MANERAS / Oh, how we need a new language to go with our new bodies!\*. Gextoarte, Bilbao ES  
 2017 Grasping a Concept is Mastering the Use of a Form. curated by Beatriz Ortega Botas at La Casa Encendida, Inéditos 2017 Madrid ES  
 2017 Sombra de Ojos with Julián Cruz. Galería Javier Silva, Valladolid ES  
 2017 Cardar la lana. Espositivo, Madrid ES  
 2017 Haciendo Días. CENTEX, Valparaíso, CH

2016 19 with editorial cientodieciocho. Estudio Mendoza Madrid ES  
 2016 Donde fueres, Zorrilla. Performative talk with Play Dramaturgia. Galería Javier Silva, Valladolid ES  
 2016 Tsk with Andrea Beade. Galería h2o, Barcelona ES  
 2016 Grados, artistas. Curating of the exhibition at El Huerto del Tertuliano.Fuente Olmedo ES

2015 Laboratorio intránsit cartec, Madrid ES  
 2015 Fronteiras e Estados de Sitio, Biblioteca Río Grande Brasil BR  
 2015 Creadores Inquietos, Sala Municipal Las Francesas Valladolid ES  
 2015 cottage kilns. Curating of the exhibition at creaVA CreArt European Artistic Network UE

2013 Janos, The Inmaterial Worker, centro de arte complutense Madrid ES  
 2013 Entre el reflejo, Entreacto, Galería Espacio Mínimo Madrid ES  
 2011 Projectes Germinals, Sala 0 Museo Picasso Barcelona ES  
 2011 Carne Fresca, El Ranchito, Matadero Madrid ES

#### written

2020 How fear took the shape of a crater, how fear was made out of plastic. Phaleromene, Palfrey London  
 2020 sunburns, ed. by Marta Ramos-Yzquierdo, A\* Desk  
 2020 Forms, Uses and Commensality. How They Make Things, Do Things. Nero Rome IT  
 2019 Lo que la Forma Hace Hacer. Usos y Comensalidad. Materiales Concretos  
 2019 superficie, ornamento, frivolidad / surface, ornament, frivolity. El Hecho Alegre / The Happy Fact. Text in the catalogue  
 2019 Aquí, en El Alto with Sofía Montenegro about Fer Gandasegui and Javi Cruz at Festival Salmón Teatron  
 2019 Se considera que un baile es muy bueno cuando a una le aplastan. Educación en arte y aspectos concretos de los casos desviados. Exterioridades Críticas. i2. Vol. 6, Núm. 2 Universidad de Alicante  
 2018 La ciudad placentera. Manifiesto. [con]Tensión editorial  
 2017 Harina, o la discusión que ya conoces. Editorial Nudo  
 2016 Formas de Acción y Producción de las Prácticas Artísticas en la Economía Postfordista. Análisis de su potencialidad específica. PhD Fac. Bellas Artes, Universidad Complutense de Madrid ES  
 2016 Postfordismo y parranda cultural. El Estado Mental  
 2016 Parece una ficción a varias voces. La Raya Verde  
 2016 Hace mucho tiempo que no nos veíamos. - Dijo Daisy. Su voz lo más natural posible, como si no pasara nada. Brigada Mixta

#### workshops/talks

2021 Sensual Vernacular, e-talk directed by Julia Morandeira with Alfredo Dufour and Natalia Iguíñiz, ARCO Madrid ES  
 2020 ArtTalk University Of Arts TAI Madrid ES  
 2020 FRIGORÍFICO. REFLEJOS (del frigorífico) workshop Sala Francisco Cossío, Casa Revilla Valladolid ES  
 2020 Conciencia Muscular, with Le Parody. Online workshop Injuve  
 2020 Forms Of Resistance, performative reading Goldsmiths Centre for Contemporary Art London UK  
 2019 Programa Chimenea with Teresa Solar Abboud, La Casa Encendida Madrid ES  
 2019 workshop at LANDA, Espositivo Madrid ES  
 2019 MFA studio Session, Goldsmiths University of London UK  
 2019 EL CLUB. Sculpture workshop through acrobats. Fedriani School of Acrobatics Arts Madrid ES  
 2019 Ona, cruzar en cruzada. Workshop Sant Andreu Education Program. Fabra i Coats Barcelona, ES  
 2018 La Pérgola. Performative talk with Mikel Escobales. Bilbao Art District, Bilbao ES  
 2018 Most people guard and keep. Performative talk with Claudia Pagés. Gelatina. LCE, Madrid ES  
 2018 Para derretir el hielo que nos quede; los restos, los bordes de la pizza, las galletas rotas. Workshop conducted with Sonia Fernández-Pan. Gelatina LCE, Madrid ES  
 2018 Tripas y aliens. Workshop conducted with Carlos Monleón and Miren Doiz. Open Studio Madrid ES  
 2017/18 Arte y espacio, escultura e instalación. Lecturer at VEGA, Espositivo, Madrid ES  
 2015 El arte como arma de manipulación. Round Table Discussion with Marta Álvarez, Reunart University of Valladolid ES  
 2011 Honorary Collaborator at the Sculpture Department Complutense University of Madrid ES

### residencies and awards

2020 Acquisition CA2M Madrid  
 2020 Art Council, London UK  
 2018 Ayudas a La Creación Comunidad de Madrid ES  
 2018 Injuve Madrid ES  
 2018 Sant Andreu Contemporari Barcelona ES  
 2018 Circuitos de las Artes Plásticas Madrid ES  
 2017 Sala 0 Patio Herreriano Museum Valladolid ES  
 2014 Premio Cátedra Arte y Enfermedades, UPV Valencia ES  
 2012 La Trasera, Programa Sin Créditos Faculty of Arts UCM Madrid ES  
 2013 The Gym, RAMPA Madrid ES

### colaborative projects

2014 Palique al cubo (blanco). Curating of the encounters at Galería Javier Silva. Valladolid ES  
 2013 Espacio Pool. Curating of the art festival at the Faculty of Arts Complutense University of Madrid ES

### curatorial texts

Gyropolitics, Benedict Singleton, 2020  
 The Thing in All of It's Instances as It Happens, Rita Aktay 2020  
 Adrenaline Querubín, Cristina Herráiz Peleteiro, 2020  
 SLURP, GLUG Sonia Fernández Pan, 2019  
 EXTENDED SPACES Sérgio Fazenda Rodrigues, 2019  
 ABRIGO LA NUCA Mikel Escobales Castro, 2018  
 THE VIRTUES Julia Morandeira Arrizabalaga, 2018  
 Oh, how we need a new language to go with our new bodies! \*Beatriz Ortega Botas, 2017

### press

*Escultura fuera de horna*, Luisa Espino El Cultural  
*Entrevista con Cristina Herráiz y Scan Projects en Editorial Concreta*  
 Interview on Adrenaline Querubín, at This Is Tomorrow  
 Aurélien Le Genissel, art press #479  
 émergent magazine  
 L'Officiel p.134  
 Interview by Emma O'Brien, at Dateagle  
 Injuve 2020, metrópolis  
*Tres exposiciones virtuales que no debes perderte*, Carlos Delgado Mayordomo, El Cultural  
 Whitechapel Gallery  
 TZVETNIK  
 PAC  
 a-n  
*No todo está en su sitio*, Luisa Espino, El Cultural  
*ARENA en Espositivo Madrid*, Neo2  
*ARCO Madrid, los nombres que no puedes perderte*, Revista AD  
*Viejos materiales para la nueva escultura*, Luisa Espino, El Cultural  
*Most people guard and keep.* conversation with Claudia Pagés, Festival Gelatina, RACA Radio  
*Oda a "las virtudes" de los materiales*, Angélica Tanarro, El Norte de Castilla  
 Radio 3

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