

INTERVENTIONS 2026 - 2027
installations throughout the building

Reception area

We welcome you to *20/21* with these three works on the theme of RED. Red is a color, red is a flower, red is an emotion, and red can even represent a sound. Here, it's a potent metaphor and indication of what's to come as you visit our current exhibitions.



José-María Sicilia
(Madrid, Spain, 1954)



Günther Förg
(Füssen, Germany, 1952 - Freiburg, Germany, 2013)



Jennie C. Jones
(Cincinnati, OH, 1968 - Hudson, NY, USA, currently)

Hallway Shelves



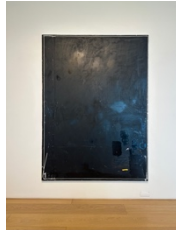
This project by **Fernando García** (Madrid, España, 1975) entitled "Toy (for S. and N.)", is conceived from the deconstruction of a look and a location. We could divide it into different phases that correspond to different approaches to the work itself and to García's imagination. On the one hand, we have the idea and location of the three places where the work takes place: the island of La Palma, the museum and the showcase for which "Toy (for S. and N.)" is made specifically. On the other hand, the project invites a formal reading that not only depends on the geographical, but also on the artistic references that embrace the work and its context. Readings that speak directly of deconstruction, of the history of sculpture, but at the same time, they also do so in a local and popular key. Finally, the third "phase" of the project emphasizes the idea of a gift or offering, something destined and dedicated to someone in particular, with all the vicissitudes that this entails.

Classroom

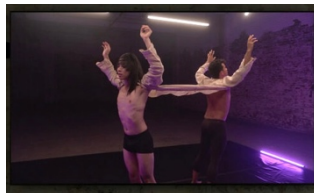


A blank page is an invitation for creativity and the imagination. Weekly, we start afresh with a cleared chalkboard. It serves as an invitation to all visitors to share what's on their minds. On the wall across from it are works by **Per Kirkeby** (Copenhagen, Denmark, 1938 - 2018), who also used chalk and board as part of his conceptual and experimental practice. Here, we celebrate the potential that a void space might represent and the special poetry found in the ephemeral.

Media Room



The artistic work of **Manuel Martínez Romero** (Seville, Spain, 1993) explores the reduction to the essential, with simplicity and visual silence as an alternative to the vertiginous use of the current image. He flees from the speed that characterizes our environment and generates spaces of pause and reflection. Pause as an alternative. The pause talking about painting. An abstract, empty, calm, monochrome image, with subtle contributions, which constantly makes allusions to its own process. (*Artnueve*)



Kang Seung Lee (Seoul, Korea, 1978 – Los Angeles, CA, USA, currently) employs various artistic media, including drawing, embroidery, installation, and the appropriation of organic materials and objects. In the Biennale Arte 2024, Lee's work combines the narrative and iconographic possibilities of artistic figures such as Goh Choo San, Tseng Kwong Chi, Martin Wong, Jose Leonilson, and Joon-soo Oh, among other artists who died due to AIDS-related complications. Within the artist's environment, spectators can reconfigure queer narratives in a transnational and transhistorical manner.

Lazarus pays tribute to Goh Choo San (1948-87), a pioneering Singaporean-born choreographer, and José Leonilson (1957- 93), a Brazilian conceptual artist known for his poetic works about love and grief through a queer lens. Goh performed and choreographed for prominent ballet companies throughout Europe, Asia, and the United States during his lifetime. Leonilson lived most of his life in São Paulo creating artwork predominantly autobiographical of his life and experiences as a gay man. Both artists died of AIDS-related illness.

Taking inspiration from Goh's original ballet, *Unknown Territory* (1986), choreographer Daeun Jung creates a duet of minimal and intentional movements reminiscent of queer intimacy, legacy, and states of suffering and belonging. In *Lazarus*, two dancers interact with a costume reproduced after Leonilson's final work, *Lazaro* (1993), a sculptural installation made of two men's dress shirts sewn together. Through replicating Leonilson's work in Sambe, a woven hemp textile traditionally used in Korea for funeral shrouds, *Lazarus* honors the lives and memories lost during the AIDS epidemic while also commenting on the historical erasure of their legacy. (*Commonwealth and Council*)

The Lighthouse

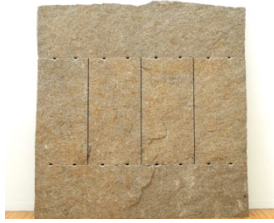
The niche on the upper floor of the building is a poetic location visible as a beacon from far out at sea or intimately from inside the building through the large window. It invites multiple perspectives.



Le Palma was explicitly created by **Navid Nuur** (Teheran, Iran, 1976 – Den Haag, Netherlands, currently) for this space, a reflection of the dichotomy of this experience. From afar, we experience the island's grandeur in the blue ocean and the greens or yellows of nature. However, more mysteriously, the island's history is held within its 'belly' of fiery lava and the starry skies revealed in the darkness that inspire poets and astronomers alike.

To Navid, there is nothing to add to the beauty and magic of La Palma - the best that Art can do is be inspired by it and literally reflect it. On its outer shell, visible from outside the building, are the blues, greens and yellows, and from inside, visible only through the window inside the building, the reds and sparkling additions that mimic the stars. Instead of using paint, Navid has used reflectors as both a poetic and literal reflection of the beautiful light that the island constantly provides. "Le Palma" is an homage to La Palma, and as the title proposes, one with an abstract twist. Like composing music, Navid finds his "notes" in the diverse visual characteristics of the island to create a visual symphony dedicated to La Palma.

Patio



Since the 1960s, **Ulrich Rückriem** (Düsseldorf, Germany, 1938) has worked primarily in stone, having trained originally as a stone mason at Cologne Cathedral and later studying at Cologne College of Art. Rückriem was largely influenced by Minimalism and artists with whom he came into contact with in the 1960s, such as Carl Andre and Richard Long. His work is characterized by geometric forms and rational, systemic structures, often cutting a block of stone into regular sections and reassembling those parts to explore scale and proportion. Very much rooted in the materials and the processes of working them, traces of the artist's intervention are deliberately left bare. As he states, "The material, its form, characteristics and proportions influence and circumscribe my creative activity. Work processes should remain visible and their traces not be erased by subsequent interventions. – My working of the material determines the nature of the object and its relationship to its new surroundings." (*"Ulrich Rückriem"*, *Annely Juda Fine Art*, 2015)

We encourage you to give special notice to a monument that has stood at the entrance of Tijarafe since 2003, “El monumento en homenaje a los verseadores de Tijarafe”. In the context of the theme of sight and sound of our temporary exhibition, it is an opportunity to realize that these silent statues have been for years a reminder and homage to a distinct type of music and sound that are part of the unique history of the Canary Islands; a perfect example of how deeply connected sight and sound are.



The Canary Islands have historically been a land of emigrants, with many Palmeros favoring Cuba as their destination until the second half of the 20th century. Over time, some of these emigrants returned, creating a rich cultural exchange that gave rise to a unique form of poetry known as *punto cubano*. This poetic style is characterized by dueling in rhyme, where participants showcase their mental agility and creativity.

“El Monumento homenaje a los verseadores de Tijarafe” honors this vibrant musical tradition. Located at the entrance to the village of Tijarafe, the sculpture embodies the essence of the *verseo*, a poetic art form that involves the creation and recitation of improvised verses. Passed down through generations, *verseo* reflects the history, daily life, and customs of the local community.

The sculpture, created by the renowned sculptor **Manuel Pereda de Castro** (Santander, Spain, 1949 – La Palma, Canary Islands, Spain, 2018), is a symbol of the value that the Tijarafe community places on oral tradition and poetic improvisation. It features a central figure of a singer or verse player, accompanied by a musician playing the *claves* (small percussion instruments) and another musician with a *laúd* (lute).

The sculpture stands not only as a tribute to the rich cultural tradition of Tijarafe but also as an inspiration for younger generations. As they pass by, they are encouraged to learn and engage in the art of *verseo*, ensuring the continuity of this cherished aspect of La Palma's cultural heritage. (reference: "Monument in Tribute to the Verseadores - Casa la Décima." Visit Tijarafe, Tijarafe)