

**TIMES**

ÁNXEL  
HUETE

**OF A**

MANEL  
LLEDÓS

**MEETING**

MIGUEL  
SACO

1

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8

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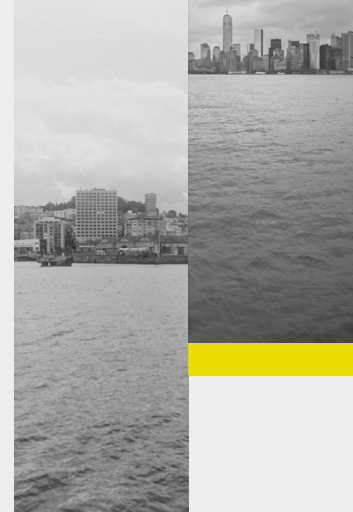
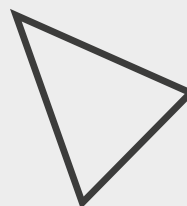
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New York



Vigo

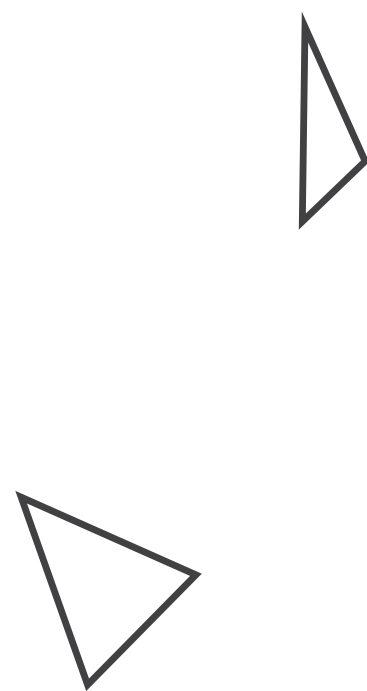


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From 18 May  
to 23 July 2017



*T*he really important and special moments in life can be counted on the fingers of your hands. These experiences, these periods, drawn in our memory with a permanent pen, sometimes go beyond one's own experience and occur as a shared event. One of these personal yet shared occasions occurred in New York at the beginning of the 1980s. Three artists: Ánxel Huete, Manel Lledós and Miguel Saco shared a small apartment there for some prolific months in the personal and the creative domain.

*A*rtistically and personally, the narrative of this wonderful exhibition is the result of this brief but intense American relationship between the three creators. Based on their experience and their work during the early 1980s and some later pieces, the exhibition proposes a joint reflection on the vital and professional reality of the artists, whilst inviting us to share a journey along the paths of contemporary art in recent decades.

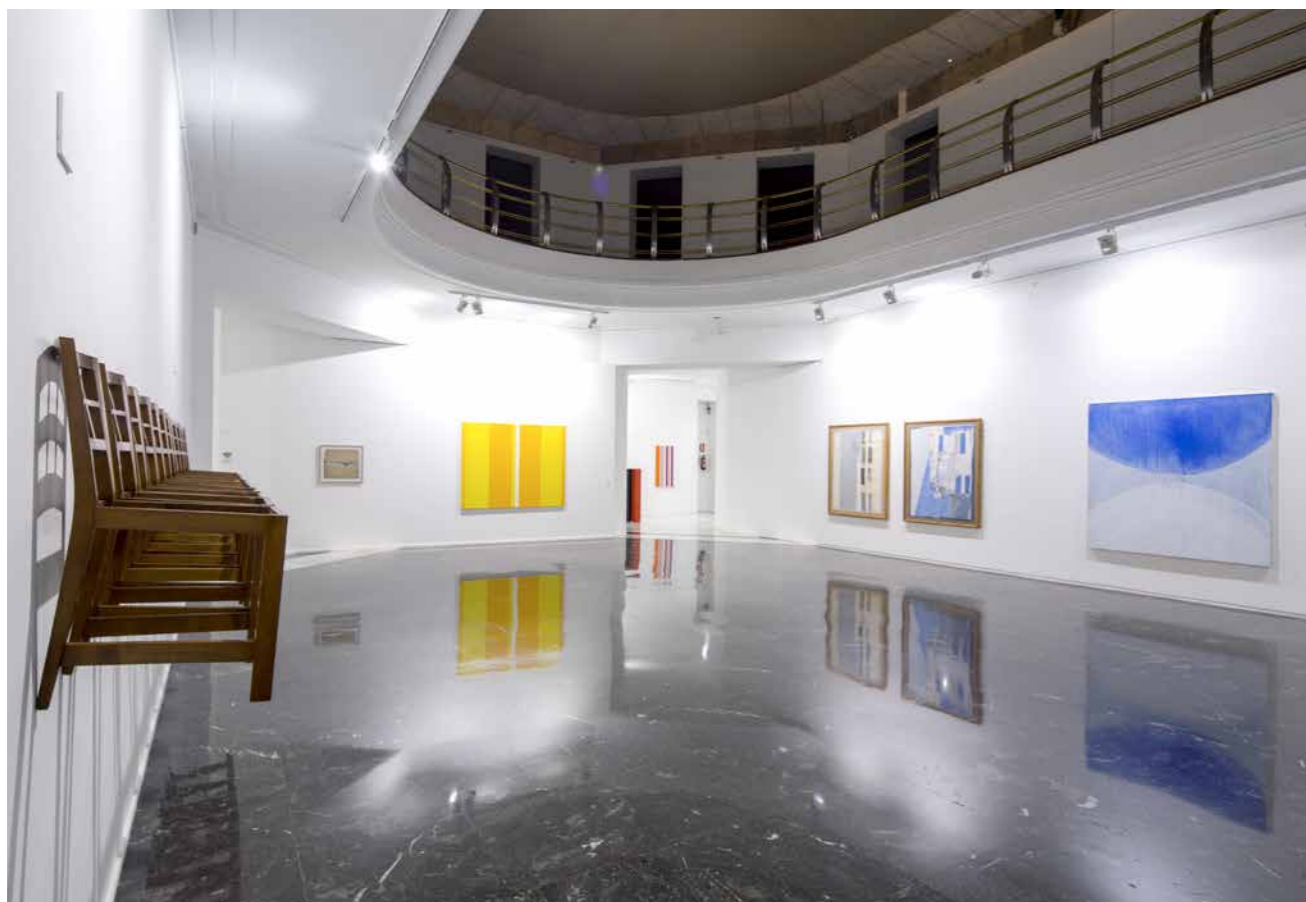
*H*owever, this exhibition does not only feed off past experiences, but uses them to tell a timeless tale. Art in these three names, Huete, Lledós and Saco, three reference vectors to understand the evolution of contemporary creation, three lines of life that crossed each other in the melting pot of the Big Apple and have a consolidated individual career of unique weight and value. As such, the recent works that the artists are exhibiting in Vigo, some of which have been especially created for this joint exhibition, gain special importance.

*T*hese "Times of a Meeting" give us a unique opportunity today. We are being given the chance to delve into the paradigms of contemporary creation of recent decades through the look of three of its main exponents: Ánxel Huete, Manel Lledós and Miguel Saco. Undoubtedly, this exhibition will become an important and special moment in the cultural life of Vigo and Galicia, and on behalf of Vigo City Council, we are proud to present it at Casa das Artes.

*ABEL CABALLERO ÁLVAREZ*  
Mayor of Vigo

CHUS MARTÍNEZ DOMÍNGUEZ

Curator



View of the "Times of a meeting" exhibition at the Casa das Artes, Vigo, 2017.

The *Times of a Meeting* exhibition travels from the past to the present without calling upon a beginning, development and end approach. It embraces the transit, the in-between and the process, the place as energy. More concerned about approaching the course of an expectation, arising from a specific experience, shared 36 years ago and which now acts in a precise present. It aims to examine the significance of this expectation and demonstrate the temporality of the reunion, in an exhibition that sets out to continue debating paintings and sculpture at this time. The works from 1981-1982 by the artists Ánxel Huete, Manel Lledós and Miguel Saco during their brief but intense meeting in New York, act - in association with other recent works - as the influential leitmotiv in a kind of provisionality, reminiscent of abandonments, changes and transformations. Autobiographical works that tell of an extreme personal situation, close to the economic diaspora, whereby they are also chronicles of a changing metropolis which definitively contributed to the definition of the conceptual and theoretical framework of each of them. On the North American artistic scene at the beginning of the 1980s, there were many tendencies at the same time as a return to paintings and, more specifically, to images and their narrative potential. The movement towards the practice of American abstractionism painters and minimalists represented a

stimulus for the mental structures of the three artists at a time when New York was reviewing the configuration of the art system: its spaces, languages and issues, supports, works of art in themselves and exhibition strategies.

The works of this American period are characterised by tackling the intense emotions arising from contact with this new reality: vertiginous and fierce. Indicative works, eye works, tasting works or expectation works, which search and assess a fascinating territory of street experiences, in contact with new cultural models and ways of doing things; with discarded objects, suggestive colours, chaotic sounds of traffic, jazz music and characters in conflict, such as the homeless or emigrants. The paintings by Ánxel Huete gradually reduce a sprawling city. This is the case of two large pieces that are based on the commotion caused by the law on drinking alcohol in public spaces, fascinated by the paper bags that hide these bottles. They are redundant images that the artist outlines in chromatic, symbolic and coherent units with his abstract based programme, to highlight the clues of an impact, a seminal scene that shocks him and in which he also participates, whereby his presence can also be seen presence through gesture. The artist walks around a tireless city, which never ends its configuration of thoughts, ethnic groups, social and political times and processes. In this way, he conveys his curious

roaming, a physical movement but one that is also intellectual and existential, so well set out in the Walker in New York series -an amicable commission by the collector and driving force behind the Atlántica movement alongside Huete, Román Pereiro. These drawings sum up the drifting of a subject through the emblematic corners of the Big Apple, in an action that is woven, through the unpredictable and conscious narration, a diary of life.

**I**n New York they were bold and vulnerable in pursuit of the shadow of the city. This reflection is projected among images and readings

in their context of origin and the discovery of a "new world", as shown in the cartons that Manel Lledós created at this time: *Sombra i Taula*, *Smiles*, *Taula #4* or *Taula #5*, among others. Fascinating tapestries that go off in these two directions, structured to accommodate two possible worlds translated into pictorial densities with a vibrant gesture, paintings that stand out for the economy of colour, limited on some occasions to patches connected by threads, umbilical cords that connect and separate, hinting at the idea of a crossroads, constant evolution and daily survival. They are small territories that release the privacy of the days of artistic learning, making works with materials found in the rubbish, co-existing with other languages that were also filling the streets rather than the art galleries. These works are also based on appropriation as a relationship exercise with the memory of a place, taking pieces of this reality to be subjected to a new way of understanding the creative process. This is the case of Miguel Saco, who faced his tough stay in the city from an intelligent irony, in this case, between disappointment and hope. The glass from the window screens that he collected from cars abandoned in the street and later used in his painting in an act of facing the contemporary nature of his new context, becoming an abstract expressionist due to the driving forces of the time, but also due to intuition and the strategy of documenting a crucial moment in his life. In the exhibition, he presents one of the few pieces he conserves, mounted in an illuminated box as a closed object and discovers the reunion



MANEL LLEDÓS  
*Passages #4, 2016*  
Oil and pencil on cloth  
182.8 x 137.1cm.

with a forgotten past, once more from an ironic artefact that deactivates reality.

**T**he event prevails in the expectations of the reunion, detected in the moment in which nothing is the way it was. In this way, the artists of this exhibition face their present. Ánxel Huete has provided seven paintings for this exhibition. The painter now sees the future from silence, whilst his painting seals the lines of this mutism. Listening without saying, hidden in the pictorial invention of new places that are open for criticism. All in all, it is an approach to what is happening, the tale of waiting, the announcement of an ending that never arrives, a story of inanity told through contrast; feelings found, for example, in the *Memoria de nai* and *Memoria de Gorky* diptychs. Each of the pieces is made up of registers that appeal to joint memory, following the strategy of an antithesis in the chromatic and textural treatment, the paradoxical titles, the gestural repetitiveness and the insistence on layers of paint. There is an oscillation between what is secret and a possible revelation, information that is hidden, like a shroud of ashes, in *Galicia Old Eden*. The duality of roughness and friendliness is implicit in this paradoxical play on the serenity of shapes and colour, compared with the anguish that is generated by the title, in *Melancholia 2*. Distorted information in a play on contraries, connected by the internal fight of painting.

**M**anel Lledós focuses on the way of looking, waiting to see what the painting has to say, a dilated look that penetrates the work like time



ÁNXL HUETE  
*Untitled, 1981*  
Painting on paper  
91 x 63cm.

and presence. The recent works presented in this exhibition have been made from the memory of the shared experience and contamination of American references. They are powerful pictorial artefacts that organise vital and artistic realities; in *Pasajes#3*, space and colour are intimate tests of our momentary experience. The link between looking and the painting increases with each of the compositions, recognising painting in an interesting dialogue between abstraction and precision. The geometric frequency, gravid vertical lines, and the insistence on the structure, supported by the wall, the surface of the painting and the painted image, rounded off with the distance that the public looks at the



MIGUEL SACO  
 Untitled, 2014  
 Lacquered wood  
 91,5 x 15,5 x 7,75cm.

limits: from expressive practice to study and finally the restoration of designer furniture. His sculptures, which are now accompanied by fabrics, papers and furniture installation, conserve all of the energy of his first works with this geometric abstraction that is now adjusted in isolated volumes. In this exhibition, sculptures that respond to a new way of doing things are presented, focusing on a simplification process during in which the artist breaks down the architecture of previous works and reduces each element into a body of mass and colour, using an intense, brilliant chromatic variety. In the repetitive layout of the pieces, there is an interesting attraction on what is individual, on isolation, but also on the collective and on the community. Living with furniture restoration, fostered the semantic and expressive possibilities of objects, their many lives, as seen in the two installations on display in the exhibition.

These semantic assemblies calculate spaces, measure bodies and anchor memories; using an objective code, in which tradition and memory are strongly felt. Along with the suggestive fabrics, there is the artist's ongoing exercise to show himself in the margins, entering and leaving the field of the visual arts.

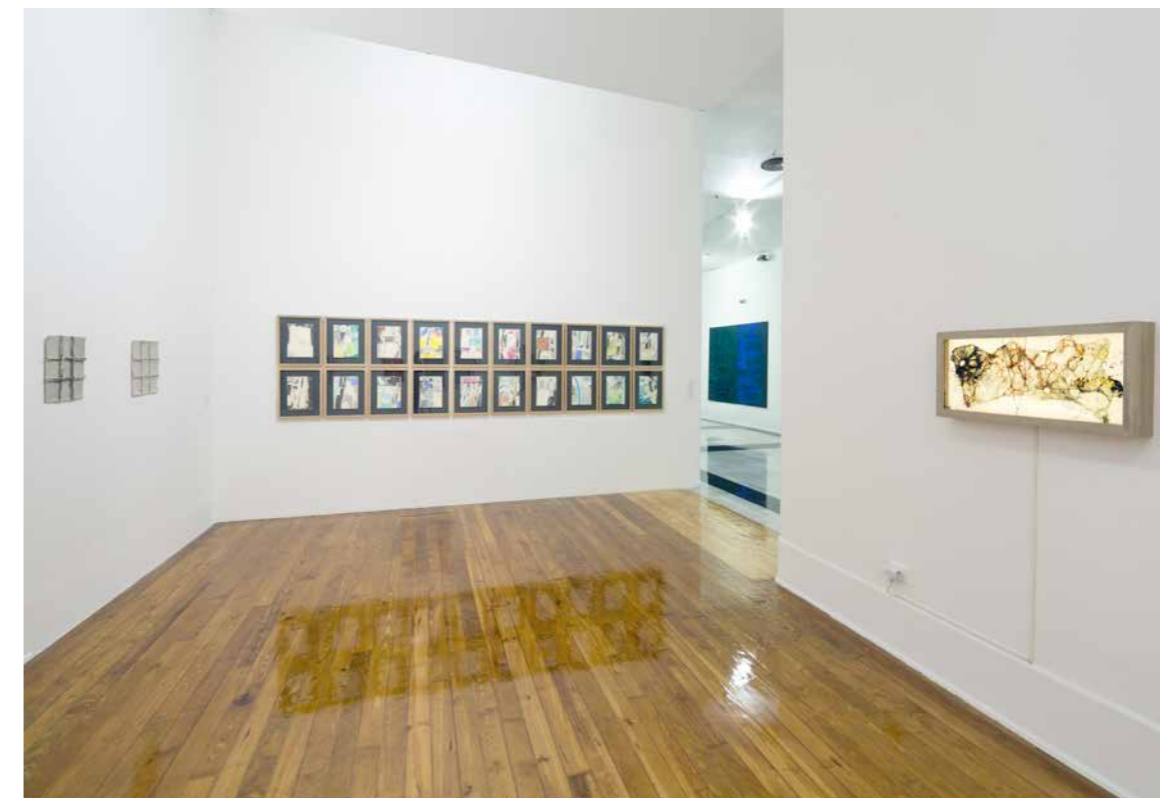
**I**t is difficult to interpret and evaluate a personal experience, so it is more opportune to do so through a conversation. A dialogue, between three radically contrary speeches yet complementary in the passionate idea of art, regarding a time of fulfilled expectations in the desire to search for oneself, find oneself and also separate oneself in the exploration of new

feelings, learnt and filtered and a vernacular cultural channel in this symbolic field that was the city of New York, the secret of their success. The apartment on Street 231 West 19th and the studio on 536-538 East-11th, in the tough neighbourhood of the East Village on the Lower East Side, was a possibility to fill an emptiness of significance that Spain was suffering at the beginning of the 1980s. The other side of the Atlantic was once more offered as the destination imagined by so many artists of this country who fled in light of the many aspects that Spanish artistic practice had to review and redo in the transition. New York and Vigo are temporary

margins of a tale that, far from presenting an episode that concludes, wishes to open a new chapter: a time of meeting (reunion) that activates the memory of an eternal leap towards art in Vigo.

painting in Orillas #1 and Orillas #2. In all of the works, the mere "serial nature" transcends to change the geometric coldness into a poetic event. The searches and possible directions that the artist has followed since his stay in New York, and which are constant in his work, shows in samples, such as Migrations #4 which revolves around what is fixed and changing or in Trampas #2 which is a paradox of believing in fiction, offering a disturbing journey for our senses. The movement generates rhythms that reflect this latent condition between memory and looking, which is so essential in his work.

**A**s a sculptor, Miguel Saco focused his efforts on wood, convinced that this material had no



View of the "Times of a meeting" exhibition at the Casa das Artes, Vigo, 2017.

LUIS RUIZ

This autumn, these words appeared on the website of a jazz club in the capital, preceding the name of an interesting, not very well known German saxophonist resident in North America. (1)

Of the other musicians who rounded off the programme, there were only traces of their homes... on the secondary pages.

Travelling is the confession of powerlessness: go and look for what you are missing in other places.

*Martín Caparrós, Una luna, 2009*

SPAIN 1980

The frame that Spain offered at the end of the 1970s was that of a country affected by an economic crisis and the transformation, in the midst of the great expectations and huge uncertainties of an exhausted regime in a political system comparable to that of the neighbouring countries.

Two million unemployed, a defunct industry, increased inflation... terrorism, threats of a coup, a weak government... This was the panorama that turned initial expectation and enthusiasm into concern and disillusionment in 1980.

AS FOR THE ARTS...

During the opening of the dictatorship period, there was a paradox that the most advanced art was supported by a conservative regime. Franco himself opened the Spanish Contemporary Art Museum in Madrid in 1975, although it was in the University City, conveniently located far from the urban centre. To what extent was the country's social and political evolution going to condition artistic activity is something that Huete, Lledós and Saco did not wait to find out. The decision to move in other directions had already been taken.

THE EMIGRANTS

In Europe, the clouds spoil our skies. Compared with the immense skies of North America and their storm clouds, our small skies and little fluffy clouds are the mirror of our clouded thoughts.

*Jean Baudrillard, América*

The artist as a member or hopeful member of a community, often the labour market, cannot escape the circumstances of this condition. One of them is emigration, which is as old as man. Memory fills this word with pathetic connotations before the image of the contingent of unfortunates who abandoned (abandon) their homeland to build a better future

for themselves that they were (are) denied. On the other hand, the after-glow of romanticism, still rekindled by film and literature have idealized emigration of artists as an individual's "autonomous, independent, free and great" phase<sup>2</sup>, on "the way to artistic glory"<sup>3</sup>. To extend the causes which forced these artists to join the "contingent of unfortunates" and freely embark upon a new era far away from their homes, it is necessary to focus on them for a moment.

Galicia, isolated due to its peripheral location, cradle of emigrants, withstood the weight of a rural tradition that had restricted the growth of large cities fostering artistic development and intellectual meaning. The situation in Catalonia was the opposite. Favoured geographically and gravitating around Barcelona, the most advanced city in Spain, it had seen a protective bourgeoisie grow in the development of the arts, but scorned all demonstrations that were not linked to their hallmarks. In both cases, the artistic and vital directions of some ambitious and restless young people did not find a niche and decided to go and search for it in a clearer framework, under the skies and storm clouds that so impressed Baudrillard.

"THE SKYLINE" (4)

World Jazz capital, haven of the waters that emanated from the sources of modernity in Europe, New York acquired its name as the product of the sedimentation of contingents of emigrants, coming from the most diverse cultures who believed in reaching glory, taking the is-



Interior of the apartment on 19th Street. New York, 1981. Photograph courtesy of Manuel Lledós.

land of Manhattan for Utopia. The development reached in the 20th century by the mass media, particularly film, led to the export of waves of images that invited this feeling to be shared, in which one felt "crowned by the energy of all" (5), in exchange for assuming some risks.

"A chaotic and disorganised city ruled by drug traffickers and other delinquents, dangerous... but full of flavour. (...) That was a fledging ruin, and my friends and I were in the midst of its fragments and barrows. This did not worry me, quite the opposite". These lines which appear to refer to the films made by Martin Scorsese in 1970s New York, correspond to the tale that Luc Sante (6) told in this period in his adopted city. Italian emigrants and a Belgian emigrant were shown between myth and reality.

On the verge of bankruptcy and industry in ruins, the city embarked upon a frenetic transformation process, boosted by the most active minds to pave the way out of the crisis. This agitation appeared to rub off in the field of the arts, well known for underlying social tensions. New and refreshing proposals challenged those derived from the former avant-gardes, now tradition, in a transparent process subject to a continuous reconsideration of actions and

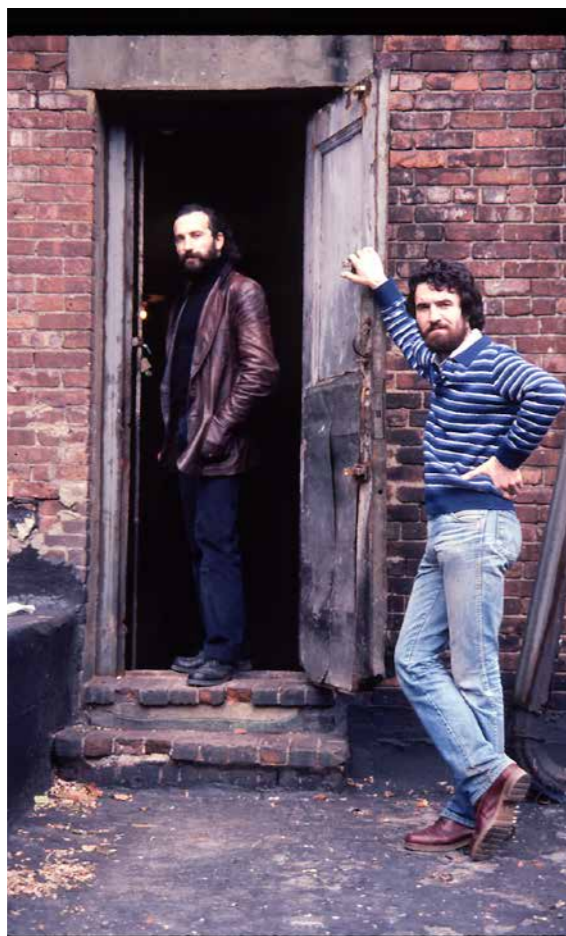
thought.

For those from Spain who came to the Lower East Side at the change of the decade to set themselves up, it was inevitable to leave some burdens of yesterday on the city of tomorrow, which can become a hindrance, in exchange for taking on others. The precariousness and difficulties of new arrivals to fit in the artistic world required some complementary efforts, such as finding jobs to earn a livelihood and overcoming the fracture by which the artist was the same as the traditional emigrant. It did not matter. Those who crossed this threshold entered into a viewpoint that offered a clearer, more comforting vision of "the skyline", halo of energy of all, and, strengthened, followed the path of the future, which at times, like what happened to the star of the film of the same name, was one of return. In any case, "without the starting spark, there is no return that is worth it. The human conscience only lights up with preoccupations. What does it matter where we finally end up!"(7)

## CODA

"I did not go to New York on a honeymoon or on a travel agency weekend. You go because when you want to be a professional, you want to be recognised, you leave the periphery and look for a cultural reference for any lay emigrant in pursuit of a revitalising adventure to return more complex."

Á. H.



Miguel Saco and Manel Lledós on the roof of the studio on 11th Street. New York, 1981. Photograph courtesy of Manuel Lledós.

"This ingenious, childish, risky character, without thinking too much about the consequences and without being too strict with the steps taken in this society... Wrong moves are given limited importance. What's more, here, the person who has made mistakes or who has experienced failure is held in better esteem. Mistakes are positive. They are an important part of our experience..."

M. LL.

"Using the warehouse carts that were under my studio, I focused on collecting thrown away material from the streets and abandoned buildings that I could use in my sculpture. I participate in the development of the neighbourhood and I mix with all kinds of people, drug dealers, artists and young people seeking a place in the business world opening art galleries and small bohemian cafés where artists and tramps went to warm up in winter."

M. S.

## NOTES

1 Bogui jazz, Ingrid Laubrock's *Anti-house 4*, Madrid, 10/11/2016.

2 Azúa, de F. (1995): *Diccionario de las artes*, Barcelona, Planeta.

3 The Prado Museum's website includes the image of an eloquent painting signed by José González Bande in 1855. At: <https://www.museodelprado.es/coleccion/obra-de-arte/el-camino-de-la-gloria-artistica/37f73382-8764-4f5d-a94d-6bc3ec9480d7>

4 The title refers to a comedy filmed in 1983 by the Spanish filmmaker, Fernando Colomo, who, attracted by the brightness of the city, shows his experiences through the adventures of a Spanish photographer who

travelled to New York in search of recognition in his profession.

5 Baudrillard, J. (1987): *América*, Barcelona, Anagrama.

6 Sante, L. (2011): *Mata a tus ídolos*, Madrid, Libros do K.O.

7 Calvo Serraller, F.(2016): "Géminis", *Babelia* supplement, *El País*, Madrid, 23/07/2016.



Ánxel Huete by Manel Lledós. New York, 1981. Courtesy of Manuel Lledós.



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ÁNXL HUETE  
*Galicia Old Eden*, 2016  
Acrylic on canvas  
1,95 x 1,95cm.



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ÁNXL HUETE  
*Melancholy 2*, 2016  
Acrylic on canvas  
1,95 x 1,95cm.



ÁNXL HUETE  
*Untitled, 1981*  
Painting on paper  
1,52 x 1,21cm.



ÁNXL HUETE  
*Untitled, 1981*  
Painting on paper  
1,52 x 1,21cm.



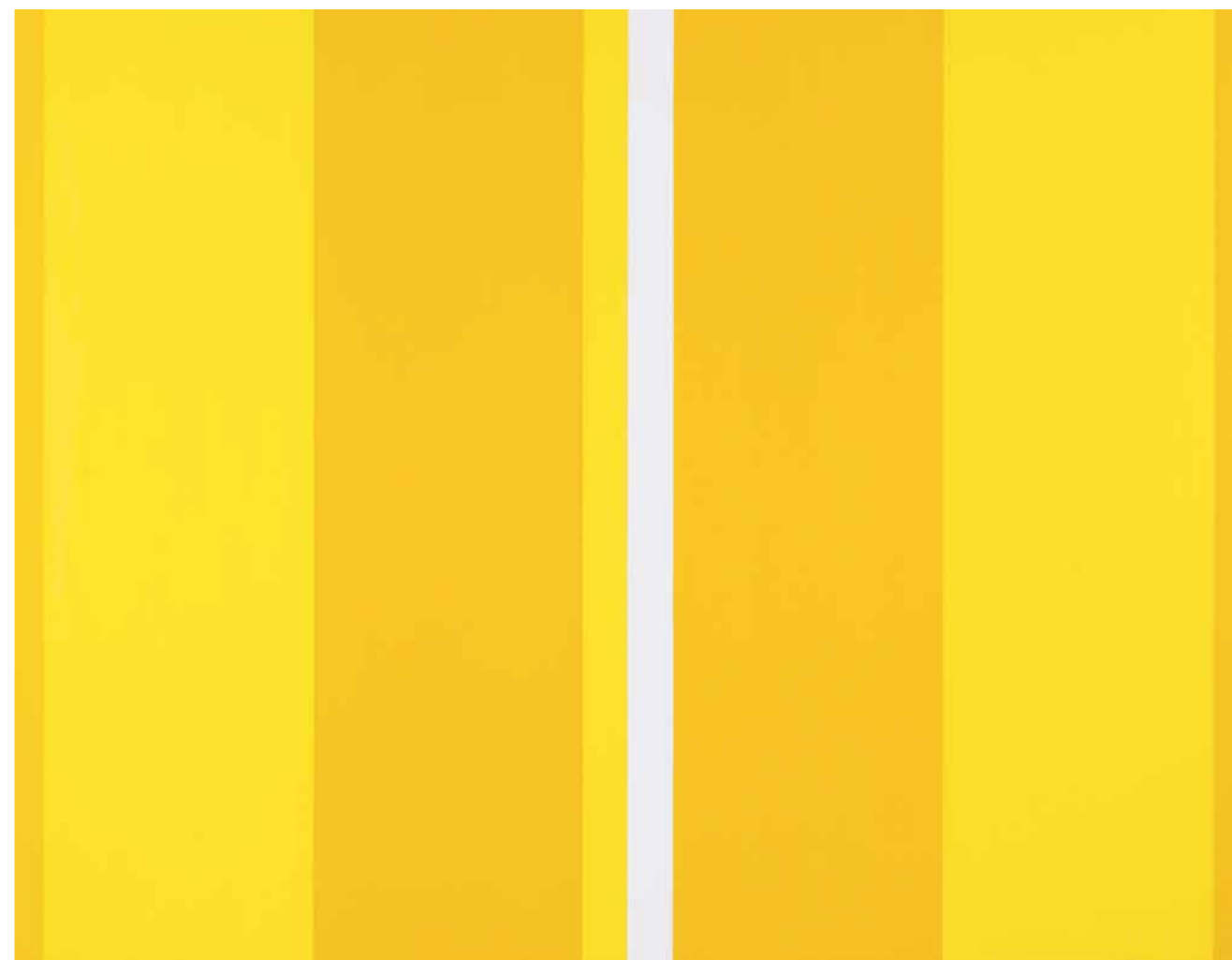
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MANEL LLEDÓS  
*Theatres #6, 1982*  
Acrylic and pencil  
On cardboard  
50,8 x 56cm.



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MANEL LLEDÓS  
*Passages #3, 2015*  
Oil and pencil on cloth  
162,5 x 2,13cm.



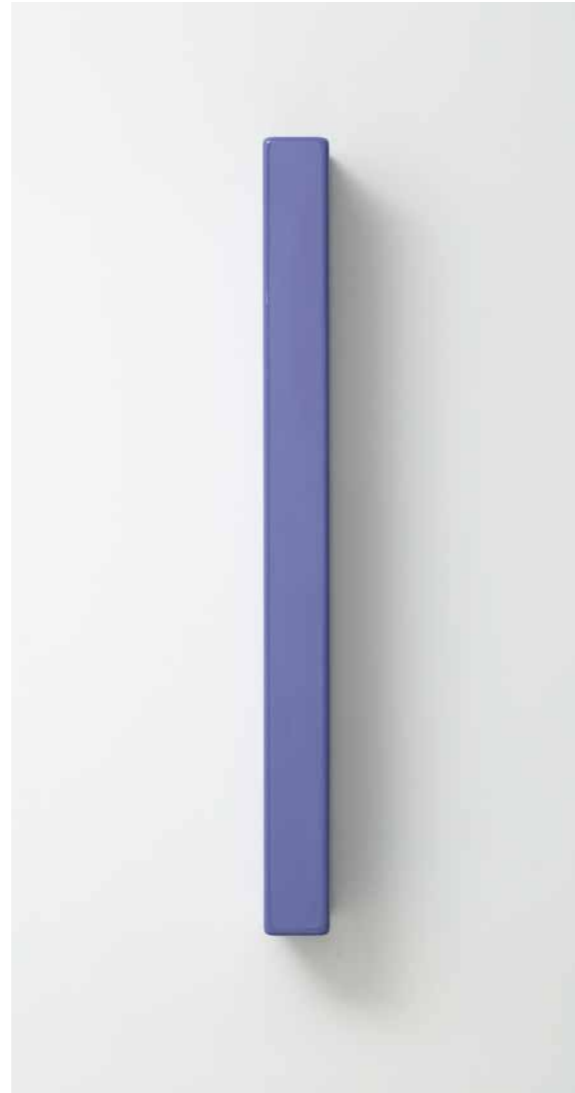
MIGUEL SACO  
*Untitled, 2001*  
Mixed technique  
Variable measurements



MIGUEL SACO  
*Untitled, 2014*  
Lacquered wood  
91,5 x 15,5 x 7,75cm.



MIGUEL SACO  
*Untitled, 2014*  
Lacquered wood  
91,5 x 15,5 x 7,75cm.

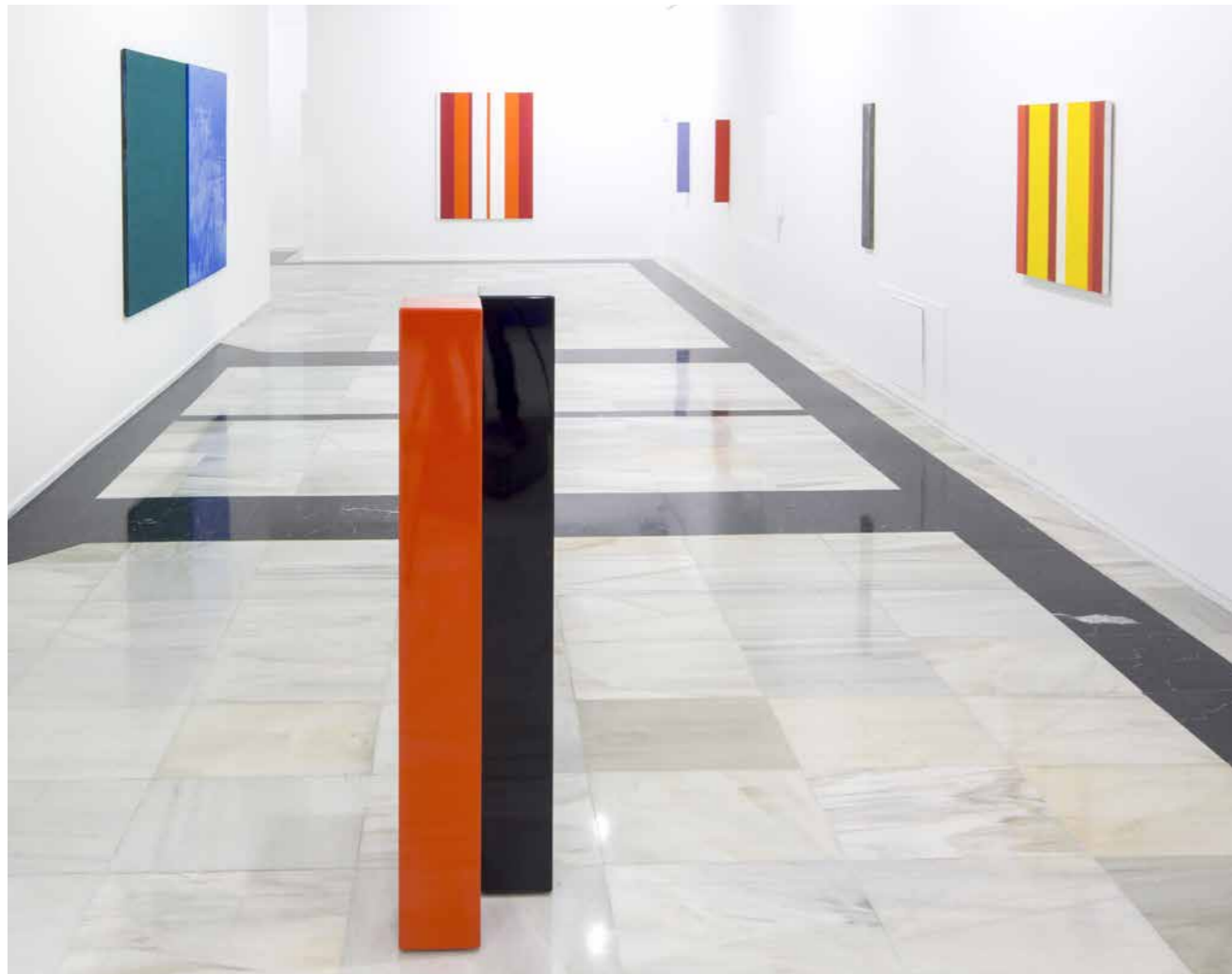


MANEL LLEDÓS  
*Tricks #2, 2014*  
Oil on cloth  
127 x 76,2 cm.



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View of the "Times of a meeting" exhibition at the Casa das Artes, Vigo, 2017.



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ÁNXEL HUETE  
*Mother's Memory*, 2016  
Acrylic on canvas  
170,5 x 1,40cm.

ÁNXEL HUETE  
*Gorky's Memory*, 2016  
Acrylic on canvas  
1,95 x 1,30cm.  
1,95 x 1,46cm.



MIGUEL SACO  
*Untitled*, 2015  
Cloth  
110 x 110 x 4cm.

MIGUEL SACO  
*Untitled*, 2015  
Cloth  
110 x 110 x 4cm.

MANEL LLEDÓS  
*Migrations #4, 2012*  
Oil on linen  
101,6 x 66,05cm.

MANEL LLEDÓS  
*Migrations #4, 2012*  
Oil on linen  
101,6 x 66,05cm.



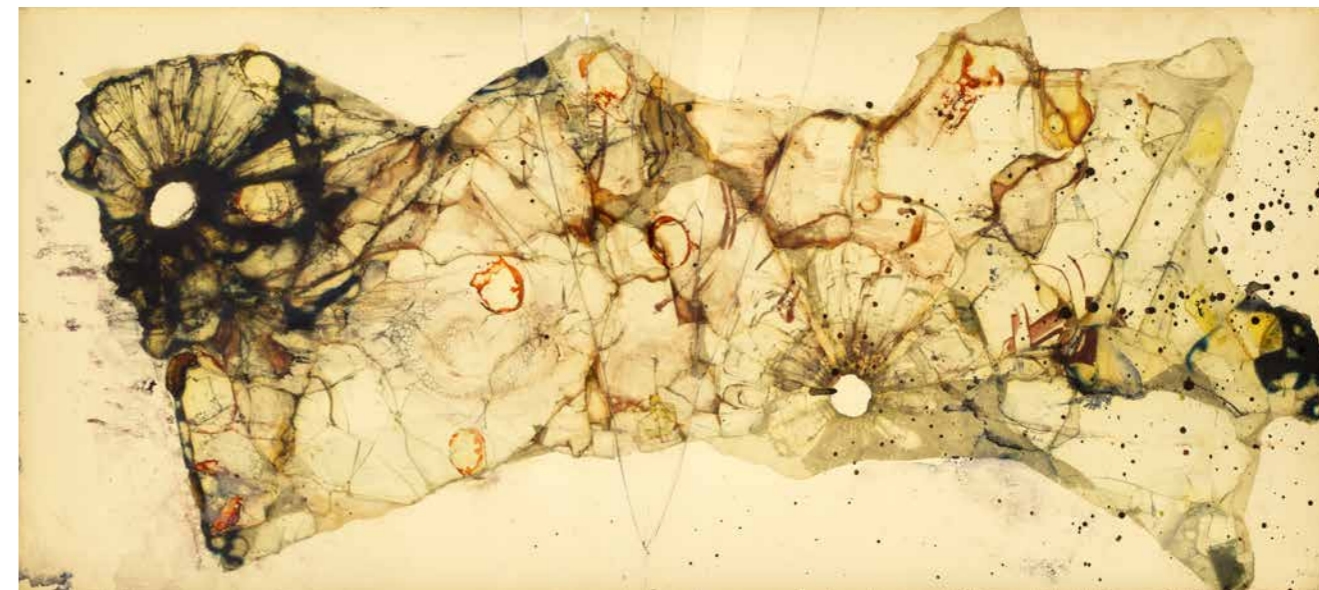
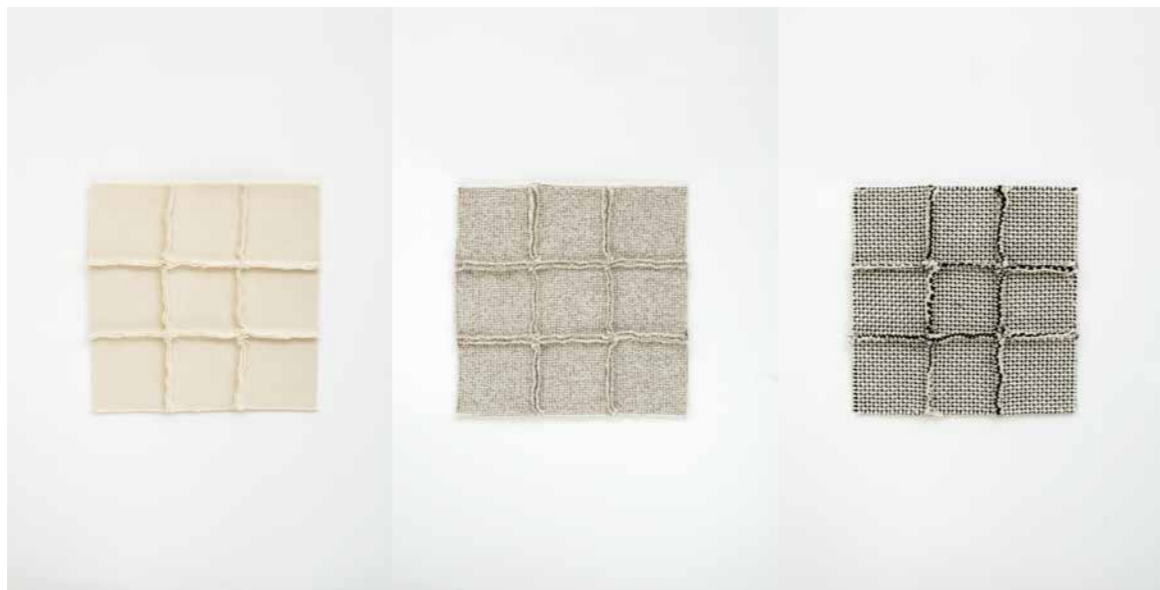
View of the "Times of a meeting" exhibition at the Casa das Artes, Vigo, 2017.



MIGUEL SACO  
Untitled, 2015  
Cloth  
40 x 40cm.

MIGUEL SACO  
Untitled, 2015  
Cloth  
40 x 40cm.

MIGUEL SACO  
Untitled, 2015  
Cloth  
40 x 40cm.



MIGUEL SACO  
Untitled, 1981  
Mixed technique  
74 x 33 x 2,5cm.

MIGUEL SACO  
Untitled, 2013  
Casein on paper  
22,5 x 17cm.

MIGUEL SACO  
Untitled, 2013  
Casein on paper  
22,5 x 17cm.

MIGUEL SACO  
Untitled, 2013  
Casein on paper  
22,5 x 17cm.





ÁNXL HUETE  
 "Walker in New York" Series 1981-1982  
 Pastel on paper  
 33 x 24cm.  
 PRIVATE COLLECTION

- At the studio. 11th street
- Central Park at night
- Rock in Kastway's
- To the Whitney by taxi
- Apartment 14, 19th Street
- Fire on Broadway
- In a loft in Soho
- In Washington Square
- Union Square
- Crossroads of 19th Street and 7th Av.
- Zambrana Bros warehouse
- At the Leo Castelli Gallery
- On the metro
- 11th East Street
- Stanley's coffee shop
- At the Guggenheim
- A Bach concert at Columbia University
- Manhattan from Long Island City
- Central Park
- Forest Hills

MANEL LLEDÓS  
*Shadow and board,*  
1981

Pastel and pencil  
on cardboard  
33 x 35,5cm.



MANEL LLEDÓS  
*Board #5,* 1982

Mixed on paper  
76 x 56cm.



MANEL LLEDÓS  
*Smiles,* 1981

Watercolour and  
pencil on cardboard  
21 x 30cm.

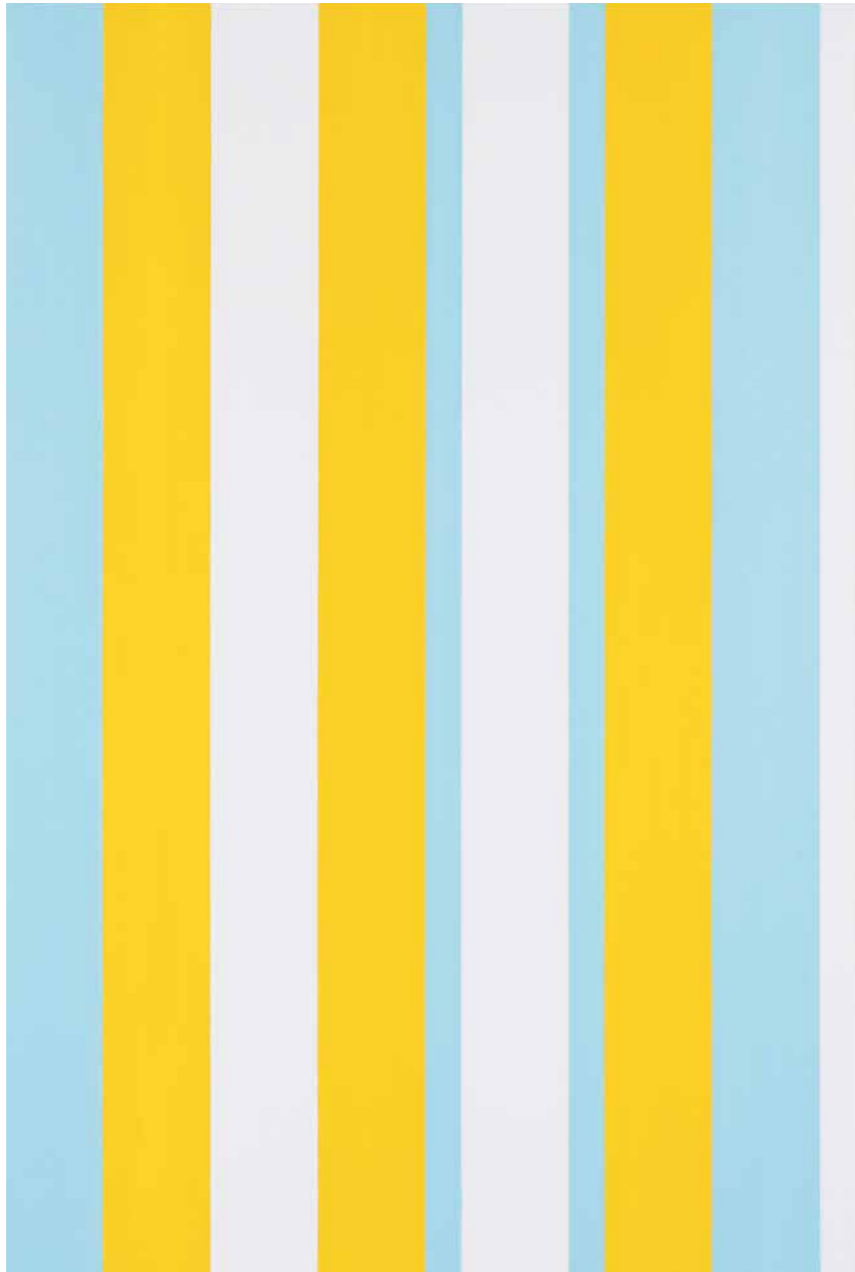


MIGUEL SACO

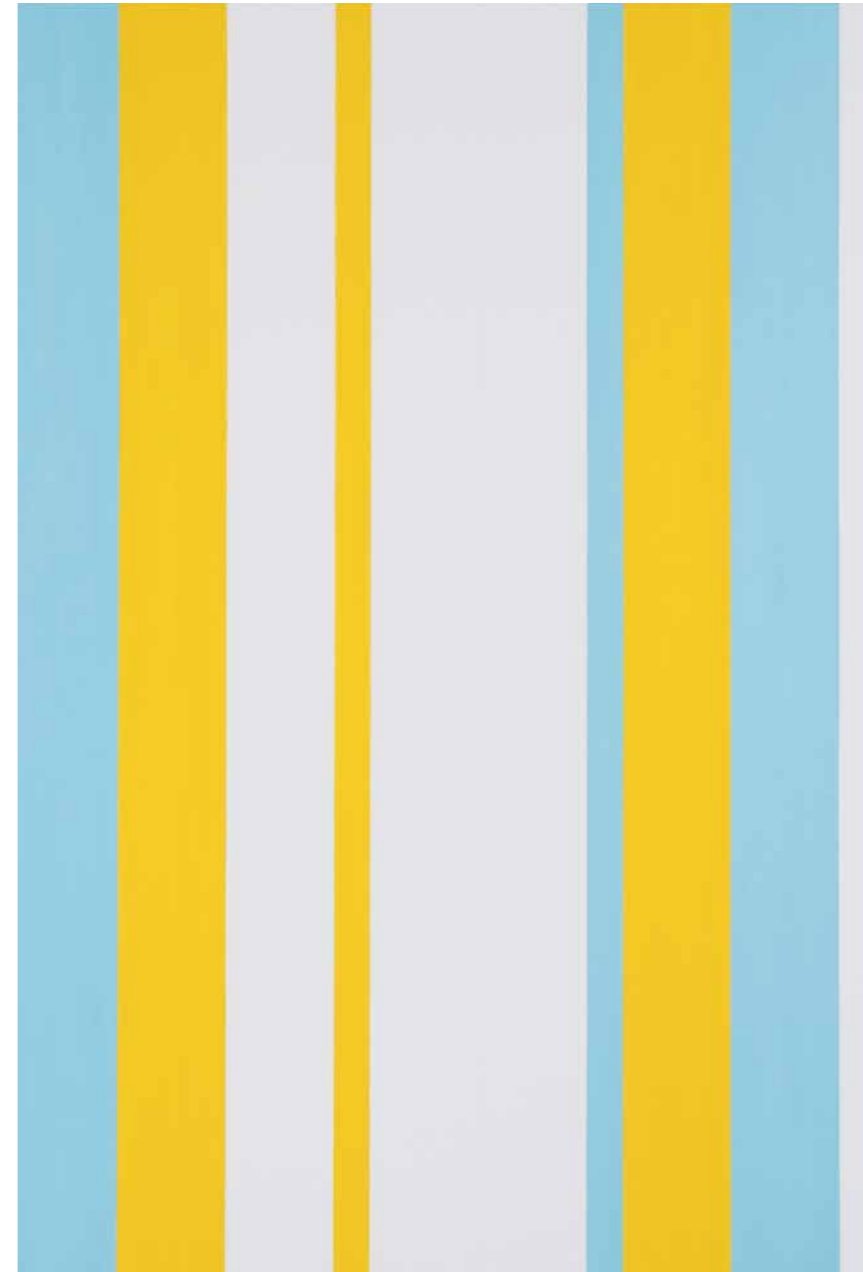
*Untitled,* 2001  
Mixed technique  
Variable  
measurements



MANEL LLEDÓS  
*Shores #1, 2016*  
Oil and graphite  
on linen  
182,8 x 121,9cm.



MANEL LLEDÓS  
*Shores #2, 2016*  
Oil and graphite  
on Cloth  
182,8 x 121,9cm.



## ÁNSEL HUETE



ÁNSEL HUETE  
Melancholy 1, 2016  
Acrylic on  
canvas  
1,95 x 1,95cm.

Ánxel Huete was born in the city of Ourense in 1944. As a teenager, he and his father, the journalist Ángel Huete Rodríguez, attended gatherings with Vicente Risco, Hierro Couso, Blanco Amor and Xosé Suárez, among others. At this time, he took up painting, influenced by a ruralist costumbrism with expressionist tendencies.

In Barcelona (1965-1968), he participated in the student climate as a result of the creation of the new student unions. In a period of frequent trips throughout Europe and following a decisive period in London, he began his Pop phase. During his stay in Berlin (1968-1972), he participated in the social atmosphere as a result of 1968, revolving around cultural and political sectors. As of 1969, he focused on abstraction, which will characterise his most important work. In the first half of the 1970s,

he became interested in abstract realism in his desire to transcend the ideology of his painting. It was a period of geometric rigour which diluted towards a more gestural approach. His pictorial interest circumscribes to the surface of the painting, in the very concept of surface as a registration of what is real.

In 1980, he went on a trip to New York which, along with the prior conversations with Román Pereiro, led to the emergence of the *Atlántica* movement, of which he is a founding member. Between the end of 1981 and halfway through 1982, he resided in New York. From here, his painting acquired the chromatic and spatial aspects that best define him. In 1986, he set up residence on the O Morrazo peninsula (Pontevedra), which would transcend in a new phase of his art.

Since the *Albanelería Fina* series, originating in the 1997 intervention in the CGAC, he focuses his production on the *Censorship/Occultation and Memory series* (2000). These are a criticism of the loss of memory which leads to the destruction of identity and present differential characteristics with respect to the immediate: the introduction of "shaded lagoons", which Huete defines as a product of the "impersonation of one's memory for stereotypes of the cultural neo-liberalism".

Painting Professor at the Pontevedra Faculty of Fine Arts since 1990, he is linked to the association trends of Spanish and European visual artists, and he participates actively in

the cultural and artistic forums, among which the *Foro da Cultura Galega (Galician Culture Forum)* can be highlighted, in 2000 and 2001, of which he is a founding member

## MANEL LLEDÓS



MANEL LLEDÓS  
Fields #3, 2015  
Oil on linen  
51 x 56cm.

Manel Lledós was born in Barcelona in 1955. At an early age, he enrolled in the San Felip Neri School, run by the great teacher Joan Salvat, and went on to enrol at the Llotja Art School. He also worked as an apprentice for the artist, Víctor Esteban Ripaux, the classic painter trained at the École des Beaux Arts in Paris.

In 1971, Lledós went to the Saint Jordi Fine Arts School in Barcelona. He spent months travelling around Spain, Italy and France, absorbing the art of the past as well as contemporary trends. At the end of the 1970's, his art began to fluctuate between gestural abstraction and serial geometry. These years were decisive for his artistic development, shaped by his pictorial practice and his interest in architecture.

At the end of the 1970s, motivated by his need to experience a broader cultural context, Lledós began to dream about moving to New York, where he went in October 1981 to embark upon a new life experience. At the beginning of the 1980s, Lledós had his studio first in the Lower East Side and later in Brooklyn. He exhibited at the Joan Prats Gallery and others, in America and in Europe. Since the early 1980s, Lledós has had many solo exhibitions: at the Joan Prats Gallery in New York (1987, 1990 and 1999) and Barcelona (1987, 1991 and 2006), the Jacob Karpio Gallery (San José, Costa Rica, 1990), the Gerard Gallery (Toronto, Canada, 1991), the Spaightwood Gallery (Madison, Wisconsin, USA, 1991 and 2001), and the Flanders Contemporary Art Gallery (Minneapolis, Minnesota, USA, 2003). He has also exhibited his work at international joint exhibitions and at art fairs, for example at the Joan Prats Gallery (Barcelona, 2001), International Art Fair (Joan Prats Gallery, Chicago, IL, 2001), "Animated Geometries" (AYN, Art Centre, Madrid, 2006), "New York, Four Spanish Painters" (Astarté Gallery, Madrid, 2008), "Manel Lledós, Work in Progress" (Pere Mora, Barcelona, 2015).

Works by Lledós appear in many public and private art collections in Spain and in the rest of the world, and have been mentioned in different art publications. In the 1990's, Lledós started teaching History of Spanish Art to students at the public university in New York and CUNY, in Madrid. In 1994, he was offered

a permanent position as an art teacher in the Art Department of Kingsborough Community College (CUNY), where he still teaches today as a professor of this department.

At the beginning, everything is certainty in Lledós' painting. Somehow, his early work is always based on a simple act, tracing a line that divides the surface in half from top to bottom. At this moment, painting becomes a reflection of our vertical, gravitational, non-permanent condition, and this starts off the rhythm which is what the uncertain involves, leaving the painting itself to conclude the image. For Lledós, painting is an approximation between the tangible and the abstract, the permanent and the transformative, the certain and the unexpected. His painting has gradually developed towards an organic geometry which reflects on place, time and belonging. Lledós still lives in Brooklyn, and his studio has been in Dumbo for over 15 years.

### MIGUEL SACO

Miguel Saco was born in Ourense in 1956. He soon joined the avant-garde artistic movements in Galicia, forming part of the first exhibition of the *Atlántica* Group, held at the Baiona Culture House, in August and September 1980.

Resident in New York and integrated in the growing artistic community in East Village since the early 1980s, he continues participating in numerous Galician creativity exhibitions, among which the following can be highlighted: "Arte Galega na Colección Caixavigo" (Galicia Auditorium, Santiago de Compostela, 1992), "Alén-mar, a creatividade galega non novo mundo" (Santiago de Compostela, 1992), Gamarra Gallery (Madrid, 1993), BAI Gallery (Barcelona, 1999) and Anexo Gallery (Pontevedra, 2000).

At the end of the 1990s and the beginning of the 21st century, he held a number of exhibitions in the BAI Gallery in Soho, at the Sharjah Art Museum in the United Arab Emirates, at the Rhode Island Fine Arts Museum and at the So Hyun Gallery in New York. In September 2001, he once more exhibited in Spain, at the Pilar and Joan Miró Foundation in Mallorca and participated in the "NADA Art Fair" in New York in May 2015 with the Formato Comodo Gallery.

His works form part of various collections, including: ICO Foundation, Galician Art Co-



MIGUEL SACO  
*Untitled, 2014*  
Lacquered wood  
91,5 x 15,5 x  
7,75cm.

llection, Caixavigo Collection and the private collections of Alice Tish and Juan Montoya.

Miguel Saco is recognised as a prestigious expert in the field of the decorative arts, combining his artistic work with the restoration of 20th century designer furniture.

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From the works and texts:

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