

PEDRO G. ROMERO

LA POSADA

26 y 27 MAY 2023

ARCOLisboa 2023 Special Project

Residence of the Spanish Embassy in Portugal

The gallery Alarcón Criado, in collaboration with ARCO Lisboa and the support of the Spanish Embassy in Lisbon, present *La Posada*.

A project by Pedro G. Romero for the stables of Palacio de Palhava.



From the figure of the horse and the particular way it looks, Pedro G. Romero created *La Posada*, a twin project that was presented simultaneously in Seville and Barcelona. After its participation in the exhibition *Eurasia - A Landscape of Mutability* at the M HKA in Antwerp in 2022, the two installations will be featured at the stables of the Spanish Embassy in Lisbon.

The starting point for the project was the artist's residency that took place in 2018 at the Accademia di Spagna in Rome, where he developed an investigation about Il Sacco di Roma of 1527, the assault on the city by the troops of Charles V, during which many of its churches were converted into stables for horses, returning them to their original home, the humble stable where Christ was born. It is from this idea of manger or inn that the name and meaning of the project is taken. In trying to understand this double gesture of profanation and sacralisation, Pedro G. turned the Academy's own space and the Tempietto di San Pietro in Montorio into stables, and in 2019 he organised a concert of flamenco guitars for horses, mares, jacks, mules and donkeys. From then on, the filming process with the teams of Isaki Lacuesta, Goroka TV and Ludovica Manzetti started.

In 2021, the filming continued in Kazajistán, where Pedro G. Romero directed and shot a new movie, currently being edited, entitled *Los caballos* and starring as protagonist, amongst others, the flamenco guitarist Emilio Fernández, Caracafé. The installation in Lisbon will feature an unreleased cut of the film. The back of the canvases, with life-size prints of both horses, will act as a projection screen.

ABOUT PEDRO G. ROMERO

The body of work of Pedro G. Romero (Aracena, 1964) is characterised by an alternative vision to the hegemonic narratives of history and a constant concern for collective and collaborative authorship. For many years and whilst taking flamenco, iconoclasm or popular culture as a starting point, Pedro G. has been carrying out a transversal re-reading of history through multiple disciplines and curatorial projects, plastic arts, visual arts, scenography, flamenco, performance, theatre, cinema, etc. He is also an art and literature critic, editor and essayist. The central theme of his work is the reflection and investigation of images as resistance in the face of time. In 2000 he began working on the projects: Archivo F.X. and Máquina P.H that use iconoclasm and flamenco, respectively, as working materials. In Archivo F.X., he works from a vast archive of images of the anti-sacramental political iconoclasm produced in Spain between 1845 and 1945; photographic, cinematographic and documentary images that are arranged under an index of terms that come from visual constructions and critical theory, indexes belonging to the broad field of the project of modernity.

In 1986 he had his first solo exhibition and in 1988 he exhibited at the Sala de Montcada of the Fundació La Caixa in Barcelona. In 1989 he presented for the first time La sección áurea (The Golden Section) at the Luis Cernuda Foundation in Seville. He has held solo exhibitions in many public and private institutions, both nationally and internationally. In 2017, with the project La farsa monea, together with Niño de Elche and Israel Galván, he took part in dOCUMENTA14, Kassel/Athens. In 2018 he presented Habitación at the CA2M in Móstoles, the University of Valencia and the MNAC in Barcelona. First in a series of anthologies that closed the work of the F.X. Archive. His works can be found in the collections of institutions such as the MACBA, Barcelona, the Fundació “La Caixa”, Barcelona, the MNCARS, Madrid. CA2M, Madrid and the CAAC in Seville, among others. In October 2021, the Museo Nacional Centro de Arte Reina Sofía in Madrid dedicated a major solo show to the work of the artist.

Among his numerous projects as curator we highlight: Ocaña. Actions, performances, activism 1973-1983 (La Virreina, Barcelona and Centro de Arte Montehermoso, Vitoria, 2012). Bake-itunak / Peace Treaties (San Telmo Museum of Donostia, San Sebastian, 2016), Poesía Brossa (Macba, Barcelona, 2017), Máquinas de Vivir. Flamenco y arquitectura en la ocupación y desocupación de espacios (Centro-Centro, Madrid and La Virreina, Barcelona, 2018). Between 2018 and 2019 he developed the project “forma- de- vida” for the Bergen Assembly in Norway and the Kunstverein in Stuttgart. More recently in 2021 he curated the exhibition Hélios Gómez. Days of Anger, at La Virreina, Barcelona.

OPENING HOURS

Friday, May 26 th from 10 to 11 am. Coffee at the Spanish Embassy’s “Patio de Honor” of the Spanish Embassy in Lisbon

Saturday, May, 27 th from 11 to 12 am.

Embassy of Spain in Portugal

Palacio de Palhava. Av. António Augusto de Aguiar 39, 1050-099 Lisboa, Portugal

ALARCÓN CRIADO AT ARCO LISBOA. BOOTH 104
FEATURED ARTISTS: **FRANÇOIS BUCHER, JOSÉ GUERRERO, IRA LOMBARDÍA**

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