

I believe that in moments of crisis, contemporary art can offer the public, on one hand a route of escape, of imagination, in order to forget a bit about the situation one is living in, to forget one's problems, if only momentarily. And on the other hand, I believe that from a purely economical point of view, there still is an important sector that shapes a part of the market from the museums down to the artists and visitors. A whole sector that, sometimes, one doesn't realize what is behind a Contemporary Art museum where many people are working. And this has consequences beyond the purely artistic sphere, in the economic sphere for example, there are many people that in one way or another live from contemporary art: like an artist to a gallery assistant. And that has a dynamic element that possibly doesn't save the situation but helps to cope with it a little bit more in a strictly economic sphere. I think contemporary art, and art in general, offers us the possibility to be critical. For many years, art has been a medium to reflect on what happens around us, and to be very critical with the society and reality we live in. So then I think that in times of crisis, art is suitable, above everything, for that, to warn us and make us all reflect on these issues. For me, art has two sides, a more aesthetic, emotional side and then there's another side that is about reflection, about being able to think and critique, which, for me, is the most important thing in these times we're living in. And not much else, I'd say. For me, that's what art kind of means. I think that beyond the fact that a museum be fully managed by public or private institutions, there is always going to be a certain amount of censorship. That's always going to happen. In fact there are people who think that if more private money is invested, there's even more freedom. Lots of people think that. I don't agree with that, I think that regardless of who manages it, what a museum shows or what an artist does, is always susceptible of not being liked and censored, but anyway, that's always happened, and artists know it, and they are there to overcome all those kinds of things, right? I don't think that if it moves towards private investments and all of that that freedom is more limited I don't think. I think it can be good and even necessary because in Spain we've always been dependent on public money and in these times, well...it's getting more complicated, there are more and more cuts, so, shouldn't alternatives be sought out? I don't know how this new law is going to develop in legal terms. The case is that the intention is for the museum to become an independent body, or an independent agency; I don't quite know what it will be called. And so that it can have control over the income produced at the ticket office. So then this is positive, from the moment in which it's not necessary for any income generated by the museum's activities to go to the ministry and come back, because it can come back or not, but at the same time, it implies that you have to have a number of exhibitions and activities giving a certain yield in the ticket office. This doesn't mean lowering the level or not but that it'll be different. We'll have to think in terms of seasons, for example: Summertime, well more people come to the city, so what exhibition can we put on that will make lots of people come to the museum and complement, in this way, the museum's collection which is what has a big crowd. On this level, the museum with the economic crisis. I think the most honest way to face it would be – although they're already public – to make them even more, like, to have everyone know exactly what the economic resources are put towards since these come from the ministry right now and are made up from the whole country's taxes. And on a programming level, well, in my personal opinion, I'd like to see them get more involved in the production of contemporary art that's taking place right now in Spain, because it's also a way of helping create a sort of infrastructure for artists from here, since right now there are very few creation centres, and grants have waned in a substantial way. And I think it'd be good they get involved this way too, and at the same time try to reflect about the art market, what it means to be in a museum, institutions, all that, that sort of reflection around the art market, culture and how that can all exist in an economy. In fact, this is in the process, with many conferences and symposiums. There's even the 'Critical Practices Program' at the studies centre. But maybe I mean doing this in a much more open way. Right now it's open, but, both the titles of the conferences and the programmes are...there's people who could be interested in this type of conferences but who aren't compelled to go. Or that they aren't explained well enough because they don't say "this is what's going to be talked about". How can culture help the culture of the city of Madrid go towards something better or be thought of in new terms or create new ways of collaborating with the museum for people that already have projects. This is already being done and it's complicated, because the relationships with cooperatives or collectives are very complex because the museum still functions in a hierarchical way. To begin with, no matter how willing to dialogue the departments may be, you depend on a series of legal approvals and decisions that are made in the building in front of you and you can't be too sure about the criteria with which they are made. If you speak with a collective, they work in an assembly fashion, and you'll need more time to make all the decisions. And for example, the decisions that are dealing with corporate sponsorship could also have an influence on the relationship with the artists or

groups, since many people might not agree with the Santander Bank who at the moment is one of the most important sponsors financing this. Well, it's quite complex. And then, on a general level, the country, the truth is I reaffirm myself in this. Right now, the most honest way to face all of this is to clear up all the accounts, decide what's left over and what's missing. Because, well, kicking everybody out, like that wouldn't be any solution. The point is simply to bring it all to the table and then have a look on how we can start creating a series of structures so that people working on art and culture in this country can keep on living off of it sufficiently. I mean, what I miss when I talk to friends working in this in other countries like France or Holland (especially in Holland) who are also not in the best of moments, but they do have a permanent series of structures and grants dedicated to creation, that at least, allow them to begin and not depend on an occasional grant or similar, centres where they can have a studio, that give them certain material support from which they can then develop a project. At the moment, in Spain, Contemporary Art is offering benefits to the rest of Spain. In Madrid, as a community, it's enticing tourists to spend money on hotels, souvenirs and coffees. That is, a benefit is indeed being made and the Museo Reina Sofia is a world leading institution in Contemporary Art. Dialogue and connection to what's happening, contextualisation and most importantly, connection with the spectator. I don't know, connection and contextualisation, to be honest... it's pretty poor what I'm saying (laughs). But right now, we're a bit disconnected with, which is normal, these aren't easy times, but we should stick together and use contemporary art as a language, at least for me it's a language. Visual, auditory, but to put us in contact. That's what I would say (laughs). It's hard because thinking about the amount of techniques that exist right now, what is no longer plastic, um, all kinds of formats, it's complicated, but I think that it depends a lot on the artist, on him racking his brains and knowing what he wants to say, and that's why he has to use different formats. That's why the exhibition we're in now, in Trockel, to tell you the truth I'm impressed as I hadn't come to see it and shows...look at that. Pictures from the 17th century of a crab with a showcase. I like it in the sense that it puts you in a position to have to ask what is this doing here. And in what way can I interact with it and get something from it. The one I've really liked a lot is Haacke, Hans Haacke. That could really be model for Contemporary Art, because of the subject of the exhibition that he's done. And also the installation, Castillos en el Aire (Castles in the Sky), which is very up-to-date (laughs). The house of cards collapses. I think contemporary art, at a time of crisis like the one we're living in, can contribute a lot of things. On an initial level, I think the moment we've reached can in itself contribute things to contemporary art, for example: those celebrations or the choice of spectacular projects which museums fell into, years back, I think the moment we live in can force there to be a better selection of the projects to be done, with an application of the economic resources that a museum, for example, we are a public museum. Then this might help understand and polish criteria about what is and isn't important and also to use strategies that aren't linked with the market. I think that this, on one hand, can benefit culture or contemporary art. And on another hand, what it can do, like, how it can, what values it can provide or what does contemporary art have that's positive for the moment in which we're living in for the citizens in general in this moment. I think that contemporary art is a form of representing ourselves, of representing reality, both our own and the other's, and so for me it's like a thermometer of analysis and critique of the moment in which we're living that provides a different way of seeing the reality of our current moment, one that's different from what the media or the street gives us. I think that art uses strategies that unveil the ways in which reality is represented and that that can help the, the, the citizen or individual understand and reflect upon, upon, upon how the, media manipulates us. Or upon the ways of representing that reality. So I think that as a method of interrogating the present it's fundamental, precisely because of what we consume in our day to day both on a visual and media level. I think contemporary art uses other kinds of tools or strategies of analysis and reflection that are vital for the moment we're living in. Mmmmm. I don't know, I think in times of crisis we have to bet on these, on these forms of, of, of interrogation and I think these are also generating, even within the very art world, collective ways of working, both on behalf of artists and curators. And I think that people are learning to use resources towards the common good, and in a more interesting way than in those moments in which money was easier and resources were used in other ways, and were wasted. I also think that people are learning to use those resources in a different way, I think it's a lot more interesting. What is so complex is that it's a very important moment for self-criticism that both institutions and artists should be doing and I don't mean airing the dirty laundry, but that it's really time to question that people don't have time precisely because they're working so much, seeing how they're going to pay the rent ... There are some people who, because of their position in society, let's say those contemporary artists, that supposedly, I don't know, are there with their work and don't have time for them and for their work and

for that reflection that other people don't have, then it would be a matter of dedicating more time to that way of working, you know, what's always been said. Right now I see art as a tool for thinking a bit and reflecting, but in an auto critical way. So then, not to air out the dirty laundry, which isn't really the point, but as a way of inspiring real criticism. And a lot of self-criticism. It's a tool that can be very unifying at a given moment for a collective, that is going to see it and see themselves reflected in it, but also to have the usual, that in moments of financial crisis, of heightened violence, frustration, and impotence, there are also messages that can be misunderstood, but I do think that that risk has to be taken. There have always been privileged positions, let's say we're in Europe, in the member countries of the EU, and there's been lots of money for institutions and certain living contemporary artists, critical thought has been truly supported and there was money. But now there's no money and the institution is in a duomo, isn't it? We have to think about that, that there's actually no money for lots of things. So this self-criticism is about seeing a bit, let's see, this is a metaphor: I've always said that with flour you might make 20 baguettes and a cake, so it's also a bit like deciding and explaining. It's also a moment for explaining a lot, for trying and reason a lot and justifying why it has to be done in a certain way and not another. I think it's time for people to understand it well, isn't it? And also to decide, and with other people too, I mean, we have a tool that is the Internet, which is the most democratic tool that exists, when it's been reflected and all that information has been really kept and that the people are in charge and participate. So before it was much more difficult than now, right? To know the opinion. So then I think this is also a moment to explain things and receive the thoughts of people. So it's a self-criticism, it's a very good moment because it's also being seen with a number of limits and what happens with those limits also has a positive side. I believe that there has to be self-criticism in all senses, because... Let's say that with the Internet, with everything that's happening now, apart from the amazing generation of information we've got. I visit Heidelberg's library because I come across art magazines from the 1920s and 30s that honestly interest me a lot more than those of today even. So then I've run into all that information at a museum level, that a lot is being invested in their website but it would be important, I don't know how, because I think I find much more interesting even than the current ones. So I've come across all this information, at a museum level that it's being invested in the website, but it'd be really important, don't know how, because I think that this is the moment to be asking many questions and and seeing where they lead us, how to collect all this information for the users. But also at the same time, how the web, as a medium for art, influences the museum, evidently. Now for example, we're returning to an audiovisual dilemma about how we can obtain licenses, at a cost obviously, but for those screening rooms and so that people will come to the museum and see those audiovisuals in the screening rooms...I would like to know which of those audiovisuals people want to see. I'd like there to be a type of audiovisuals where people would be like: "Well, dang, I want to see that". And to be able to see it better on the web. Or to make it easy in other ways so that people could sign-up and say "well, right now in this virtual screening room you can see this", right? T.V. channels are doing this already. If you don't have an hour, a TV series or a documentary on La2, because at a certain time, 9pm, you can't, at midnight you can watch it, in "La noche temática". So it might be worth seeing a bit, what the public demands and if that can also be watched not just with the museum's physical material resources. Well, to those of us that work in museums of this kind, what we see is that people, that is, contemporary art has a very faithful audience. It's not a massive audience as the Museo del Prado's audience might be, but I think it's a bit of a risky bet right now, to take the risk with contemporary art in times of crisis. And more so when it's a contemporary art museum that has to acquire to form its collection. I think that's sort of where the problem lies. I think in a moment like the one we're in now, the, the, I think institutions like this one have a great responsibility and have to act a bit like a driving force of, perhaps not so much of but from a creative perspective. And we have to be on the cutting edge and such, but to to be be the place where um (laughs) people come together, let's say, where where people who don't have the opportunity to generate, in other contexts, can be given the opportunity but in a context of exchange. I mean, not generating for the sake of it, but for creating work groups for exchanging knowledge. Or for creating different academic programs to the established ones, where they might be seen from a more...from a more realistic perspective, not so removed from from everyday life, because what happens is that, a lot of the time, art centres and museums are like a bit removed from society's problems and concerns. And I think that the museum, in as much as it generates content, also has to become responsible for generating that content, but through students, through a a community of people that's willing to go and exchange opinions and also experiences and also generate answers or possible answers starting from there. In the first place, I think we should keep in mind that this contemporary crisis is a circumstantial crisis, it's not an incidental crisis, it's not a crisis derived from a

specific financial situation, rather it's a systemic crisis affecting all levels of reality, all levels of how society and its institutions have been organised up until now. And I believe that in the first place, that the key lies in what art might contribute to the crisis lies in accepting it as systemic, as an established crisis that derives from the need to transform the institution at different levels. On one hand, we have a transformation of the alignment that is happening now around the creative industry, how art is being quantified economically, subsuming itself within creative jobs. We could say art within that new paradigm of the start up's industry, right? Cultural structures are at risk of being the new real estate, of being the new real estate bubble in a few years. If we're not aware of this condition that is a mere servilism of the artistic production inside its field, further more, at the service of political powers, at a very different levels. Urban transformation in many different ways, we could say. And then, on the other hand, we could say that what the crisis is going to determine is art system's collapse, an art system that is organised. I'm not saying it's less or bad, rather that it's a system organised around the exhibition model, in small galleries, small art centres, in different regions, often using the Reina Sofía as a model, or what the Reina Sofía has been, as a mirror in different regions, in centres of a pseudo-nationalist character or that represent a certain political identity. All of that will be over with the regional crisis, and the state crisis and there's going to be a split resulting in either a restructuring of the artistic production within the creative industry or a larger porosity of the artistic production in which it will abandon it's independence and become much more permeable to other areas of contemporary debate. In other words, we're not just going to talk about art or exhibitions. That specialization is going to cease and there's going to be a bigger collectivization of cultural artistic work, which is already understood within a much wider profile. So the interesting point that art can provide to go alongside that battle to this capacity of confronting the creative industries...I think it's going to be, well, the opportunity to develop new constituent social prototypes, developing ways of social collaboration that later transition over to the public sphere. It's something we're seeing now, that was born within the social movements but that's affecting how artists start working in new ways, often independently of the previous system, that no longer exists independently of the gallery, independently from what the art centre has been, that's going to disappear. And building their own production spaces, their own residence spaces, spaces that aren't separated from the market but that integrate collective space much more, discussion and, well, the permanent crisis of assumed points of view. The fact of getting used to a way of working that is more assembly-like, more participatory. As for the crisis, I think contemporary art can adopt these constituent positions of a new emerging and collective power, that is growing within the contemporary cultural production and can get to the public sphere in a few years. And to transform the way in which decisions are made, in which work is organised. I think that's one of the important factors of art. To understand that art during the 20th century was a space where these kind of relations were laid-out. This used to happen at the end of the 19th century, beginning of the 20th, when the Bohemian were a de-classed society, in which Cubism has been interpreted many times, the first cubism between Gris and Picasso, was a collective language, a language with a false collectivity formed by two people with a sort of brotherhood, with a secrecy signifying a brotherhood that emerged within the figure of the free artist, independently of class relations. In the same way that constructivism called out for a new sensitivity both in its exhibition spaces and in the pictorial aspect, a new man independent of the bourgeois man, right? Or conceptual art from the 1960s-70s that we know moved forward with all that process of de-materialization and what it would be the artist or creative industry, all the immaterial trade of the world of art, or the artist him/herself as a commodity in circulation within the global art system. We know that what's transported today, the numbers, the global volume of transportation in the art world is not one of the works, but one of the artists that circulate almost as commodities through a global space. I think the current crisis is going to signify a new conjunction in which art is going to be capable of giving shape to the social for organising itself and those forms that take shape through the collective, the assembly and the permeability in which art is going to lose its autonomy, its limited space, but it's going to be much more porous, more participatory and it's going to be able to assume the crisis as a permanent state of being. It's a reflection we can all make right now but not just in contemporary art but also on a general level. First of all, what's happening? Why is it happening? And then, how are we going to carry-on? I don't know, I think you hear it all, read all that comes out or talk to people. Possibly, as far as contemporary art is concerned, what it can offer are reflections, more profound reflections and that aren't only based on macro economies or on things we can't come to grips with. As for contemporary art, what it might offer is more reflections, deeper reflections not just based on macroeconomics or things we don't get to understand. More home-made, more about micro politics or micro societies, micro groups, like things we seem to have forgotten about during this whole time. That is, while all of that is happening in

Basel, everything's being sold, so one out of two: or we continue with the faux –and begin to offer services- or we start doing what we all want to do, which is a lot more idealist and human than simply doing business. This might be too idealistic but I don't know, I think it's good that we don't lose that goal, that idea thanks to which all of us working in culture or contemporary art are here for. Obviously none of us was thinking of becoming millionaires –or nearly none of us- but definitely those who are running things only think about becoming millionaires and I think that having lost that purpose, that reflection, is what's brought us to this situation. And once again we fall. I don't know, it must be human condition to fall into speculation and usury. So except for putting people into motion, putting thought into motion, putting ideas into motion, encouraging people to talk and think, I think that's the best we can offer, especially when we live in a visual culture and contemporary art is basically visual, or art itself. I think it's the best we can do, a bit of a revolution, if not, we'll get lost. I don't know, because as one has the impression that the western world has finally lost its... or what we can call the western world, we've wanted to introduce our worst parts, it's a liberal speculative nasty capitalist system and we've forgotten the most important things we've learnt as a society. We've sold the worst and now the worst is what's consuming us. Developing countries in which the, are beating us which economically are much more profitable, and socially are a disaster. So. To lose everything we've fought for and everything we've gained is that we're losing little by little. And we're not realizing that. So I think that this, which is a more human and social reflection, to express it through contemporary art or contemporary thought, especially, especially because in the end we are part of contemporary thinking, also artistic expression, but I think it's what we have to do from now on. And I think that we as an institution and workers of the art world is in what we have to do our best, but I'm not sure if we'll achieve it. To do that, we should, perhaps, need to, I don't know, join forces or I don't know, exit. I think that as John Berger said, art contains a promise of happiness the way relics or religion do, that never gets to achieve. And I believe that's truer in times of crisis because art is a luxury product and that's true anywhere. Art is established studied more in relation with the market, the economy and the users than any other thing, I don't know if contemporary art can do another thing, as I imagine that one can take a walk through the rooms. I think in times of crisis or not, the best art can offer is what's being offered now in exhibitions like Rosemary Trockel's, right? A way to, I don't remember how Cioran said it, but what Cioran said is that art is what helps us understand that life is superior to art. And I think exhibitions like that, offer the best of what art can give in times of crisis or not. Basically what we're attempting in these times of economic uncertainty is to optimize those investments that were made in the past and that very likely haven't been exploited in certain record deposits like the one in the Reina Sofía. So in this way, at this moment, what we're trying to do is bring to light much documentation that was bought to contextualize other exhibitions, and that wasn't used at that moment, either because there were other possibilities to contextualize that same highpoint in contemporary art, and right now the meaning of that documentation is being re- structured in order to give it a new context and create a new documentary body that better exhibits what would be the whole of the Reina Sofía's documentary collection. In that sense, we don't just want to create a reasoned body out of the documentary fonds, but also to expand the diffusion of all the documentary contents that are in the Reina Sofía, explaining why it's so important for the organization of knowledge to be done according to the subjects we consider important and interesting. For instance, the photographic books, or artist books, how can we draw a chronological or contextual line for these, tracing from when they were made to how they've been evolving in a similar way to posters, fanzines or underground culture. In a similar way as how in exhibition galleries contemporary art is starting to be conceived, not just from pictorial perspective, etc., but also showing what was the contextual reference in the documentation and publications at that given moment. What we do now is not only focus on what the tangible publication would be but also to start to digitalize and create a new display of that documentary content to have a better presence beyond what the physical museum would be as we conceive it today. So the core criteria under which we base ourselves to exploit the resources we've got are: on one hand, optimizing and the organization of what we already have in the deposits and secondly, exploring new ways of communication through digitalization and changes of format. These times of crisis we're living are unfortunately of economical crisis but, as I see it, it should be a crisis of the society and the system we've got. What modern art does is contemplate life from different angles and can help us focus the problems we have from a perspective that isn't the usual one of a consumer society but rather to see what ideas people have and are being put into performances or works that see what they've got differently or with another sensitivity. That's why I think modern art can be helpful, so that people meditate on where we are and how badly we're doing things and so we can all try to change it, knowing there are different routes and that express themselves differently.

From my point of view, I think the art produced at the Museo Reina Sofía, which is a public institution that is funded with all this country's citizens' resources, is economically overrated. It's as modern as what the Tabacalera or Matadero produces and economically it's not the same. That I think the money used here for exhibitions, in this economic situation the country is going through, would be better used in education or health. Well, I think the moment contemporary art is going through, what should express is the feeling of...express feelings, the outrage or whatever one is feeling at each moment. In times of crisis everyone has different opinions, different feelings and reactions that can be expressed, in this case, through art. Well, for me, art is a means of escape, to join the artist in the moment in which he did it, time after, years after, and it's a connection with the artists at a given moment. A way of escaping everything you've got at that moment. Art can be a way of escape from the general impoverishment we're living in, both culturally and economically, and particularly, the visit to the museum as it's a place for enjoyment and reflection on the current problems but also those of the past, that helps us gain awareness of the future to create tools to improve the future. Contemporary art in times of crisis can work as a mirror of the concerns we've got and could mean an increase in awareness and creativity. Let's hope so. To start off, I think it's a very generic question since we also have to understand what art and culture is for us. If we're talking about public institutions like a museum, I think it doesn't have any ability to react because museums are very big institutions that schedule a year in advance, I guess, they depend on public money, so with that there can't be any demands at all. In museums where activities are scheduled, like here at Reina Sofía, that are always seminars or similar, and maybe, if there is any room and it can be a bit more dynamic because the programs can be done a month ahead of time, to speak with the collectives and organize things that are more up to date, like for example, the crisis that is now going on. But we also have to see if we reach out to the public we want, in general, we have to see what kind of public comes to the museum, as I understand it, it's not going to reach everyone, it depends on each museum and also if it's contemporary. If it's like the Prado or Thyssen, I think nothing is done there, obviously. Things that can be done within art and culture with the crisis, I think it has to be art and culture that's done in the street, that is, at a street level, in a fast way, guerrilla art, or something like that. Examples of this kind, for instance what's happened with the 15M is an example we've got right here in Madrid, with collectives that have done things, of course, they are collectives but I understand they're not collectives that define themselves as collectives that are doing art or cultural stuff, but, Democracia Ya and all that are people who have already come together, who are fed up with what's going on and have reacted to that and the complaints they make in demonstrations and in all the camps and such, I think it has nothing to do with art and culture. I don't know of groups that have done something, I've been here for two years, that at least I'm quite out of it and I don't pick up on anything. The little I see is for... What I do see is that where a lot of action can be taken is on the Internet, social networks, Twitter, Facebook and so on. I think there there's more power to move around, there is where I think we have to react. Cultural groups working with the Internet, I can't think of names either. Gorila Girls, but there from the 1960s or 1970s, I can't tell you much of what's around today, but it is where I get the most information and I think it's where most of the power is. Power in apostrophes since everything is under the name of something fixed. If we had said earlier that museums are public money and obviously they're going to align themselves to the political party in power, Facebook isn't independent logically, nor Google, nor anything, but anyway, it's the most democratic in apostrophes tool we have to use. There's where I think collectives can shake things up. But I couldn't tell you names or collectives or anything. I'm overwhelmed, to be honest. On a cultural level, I mean. In private institutions. The thing is I think, for instance, that it's so difficult, as could be the case for Casa Encendida that belongs to Caja Madrid, obviously what are they going to do?... nothing, if they already depend on a bank, which is one the biggest problems. Other small institutions, Arteleku, Bilbao Arte, always depend on who gives you the money and, although it might sound harsh, in the end it's the economy, who's in charge. It can start to move on and for their to be complaints and so on, but I see it as pretty complicated. If now Santander is going to give the money or La Mutua instead, in the end it's just marketing. They're putting money in a cultural institution and obviously they're in a capitalist market and that's the way it is, I'm not criticizing it because it's part of the game and more so in institutions like these and of course what kind of a complaint's going to be raised in a museum...none at all. I'm all for all of the independence you can have, but the independence management might have, I don't care about that, whether it be this museum or another one, it's not going to exist when there's a series of sponsors or a public body whether it be the Ministry of Culture who's behind. Whether you like it or not, no matter how much of a fight is put up, there's always going to be a fear of "we're not going to publish this" "we're not going to do that", because aside from being

able to see that, that's something that, well, I can't say I've seen it, but I've sensed it. (laughs) And that's that. My opinion is that in times of crisis art must participate in society as a way of creating a critical substrate that can not only on one hand, put forward new ideas that might generate the system according to the situation in which it's in right now, but also putting forward spaces for hope, for action, within those groups of people, because it's the closest model to mankind, right? Mankind expresses himself through art, and perhaps it's the most important link to find ways to solve the space of crisis which normally one tries to find solutions, perhaps, technically in the economical aspect and so perhaps, the expressive world might contribute many ideas and especially, get us out of this dead end, out of this scenario of heightened negativity that we're in now? Seeing not just this, but also how to turn the structure around, the state we're in, and also contributing routes of positivity. I think that's more or less the idea. For me, it can offer two fundamental things. The first, on a personal level, on a selfish level, is that it can offer me a moment of peace. A moment of recreation, even if it's just visual and superficial, but as long as it gives me a second to not be able to think about everything that's happening. And at the same time, it gives me enough calm to go back and think about it in a more organized way, or something. But then, from a social point of view, it can do a lot more, since after all, contemporary art, from my point of view, the best expressions have emerged in times of crisis and it's the true witness of what occurs, because without a crisis, would the Guernica have existed without the context in which it was created? So, what can it offer? I'm still waiting to see what it can offer us but I'm full of hope. My personal view on contemporary art, especially in this crisis, can give a voice or an image precisely to those victims of the crisis that we all are. There are unemployed people from all social statuses, an increase in everything, everything is going up, salaries aren't, they're frozen, things happen which citizens don't like. Anonymous citizens. It's a way of protesting, of giving voice. Art no longer has the function of "being pretty", rather instead it has to show something. I say this from a critical point of view, the artist should be like this, or we all can be artists, if we take the streets and put up a banner and we are communicating. Because art is precisely that, a means of communication and expression. That some artists have other kinds of approaches. Well, I think it would really be good if they have a walk on the streets and see that there are tramps, homeless people that anyone of us can fall into social exclusion for any reason. Or that there are disabled people. This was already done in the mid 1970s by Spanish artists who criticized political situations they didn't like. Now sometimes there's criticism, and sometimes there isn't, or sometimes we fall into a superficiality which is what I don't like at all. So then I personally need creative people and, above all, that see reality because I definitely want to show reality, you can escape, but that doesn't work for me at all, what I do like is a more active art, that shows that what society doesn't like to see is now here, and is now happening to everyone, we're all suffering. So then I see that that's the meaning of art for me. I see it, I don't know, And I see it necessary whether it's art, video art, or social networks or ways of communicating that are active, more than anything to create networks, that's something of great interest to me, especially the kind of format, it's not longer a painting; it can be a photograph, you can express yourself in many different ways. To organise a happening, an installation or a protest, I see it, I see it, as a mechanism, besides in this society that's so dehumanized and consumerist, it's not like "I don't have a job, I don't have money, I get depressed" No. You have other ways of helping people or I don't know. To try to live positively because we all tend towards that: things go badly, so we get depressed. So there, I think art's objective is to communicate to people and I think that in this society in crisis it's to give an image or voice to those exclusions in which we're all are starting to fall. Public schools, everything. People who are 25 years old and have never worked, they don't even have a social security number, unless they have it. Or you're in poverty. After the case of Bankia, I'm aware that they keep your savings for themselves, so it's happening on many levels and you're seeing it and you can pretend you're not hearing it or you can protest a bit too, that as a citizen you upload your image on to Facebook and that's already a way of protesting and of shaking things up. So artists can pick that up and make, like Hans Haacke, the subject of the real estate bubble in Spain, well, he gave voice to it on a global level. Because in Spain it seems as if we just stay there like we're receding into our little Spain and I do think that it could be globalised more and opened up more, that's my opinion. What the art world should do in an immediate, pragmatic and massive way is to be opposed to cuts. Then beyond that, I think that the art world's capacities have to do with it being a loudspeaker that allows for discourses to be more visible and act as a hinge, which is a place where people, that in principle might be foreign to a dissident discourse, can access it and although they might not get radicalized, they can be questioned, explained, etc. So I see cultural institutions as places of porosity and, therefore, a place that can contribute to the synthesis against antithesis, dissident thinking and to the thesis, which is the system itself. Mmm... Eh, we obviously live in a time of crisis, eh, which is

systemic, not circumstantial, that is not new since capitalism functions from crisis', crisis from which it reinvents itself and changes ehh continuously, ehh and anyway, the current crisis, apart from being global and structural, has some particularities that I think affect us, they affect the world of culture. First: the so-called "cognitive work" in this case is essential, ehhhh, it forms a part of eh, a structure ehh, social, economic, ehh, very specific. Ehh, second: ehh, that we live in a present era where cognitive work is ehh essential where the idea of the artist, the intellectual, the author, or anybody from the avant-garde, in the way that avant-garde was separated from society, eh it doesn't exist. And in fact, there's an obvious element, that is very clear in instruments, there's an almost complete supremacy of the market over criticism, critical thinking, mmmm, we see this on many different levels, we see it with prices of artworks, we see it in the possibility of creating stories, but we also ehh see it from how our society's symbolic imagery has been built, in which the parameters ehh that determine a society ehhh based on the economic, the material, are crucial in this moment; see, the priority is the acquisition of artworks, not the story they generate, not the affective space a story or a text, generates; notice how everything is measured by economic parameters; notice how even though culture and art have gone more global, apparently much more eh democratic, on the other hand ehhhh the subordinated voices ehh have less ehh visibility, less visibility as an antagonistic element, as an element of interjection. In fact there are certain structures ehh or certain subordinated voices, which are already completely absorbed by this kind of global structure we are in. Having said this, what is the function of art or the institution nowadays? I think the function eh today has something to do with the need for a certain withdrawal, which doesn't mean hiding, but a withdrawal that signifies a return to the essentials; the essential being, and, to return to the essential means asking eh elements that are considered to be normal or natural. Firstly: it has... an artistic, social structure, which has to be based on competitiveness, on an excessive increase that imitates the increase ehh of the economic eh structures or might be based, has to be based on scarcity, see, limited editions of digital elements that don't necessarily have to be limited at all ehhh it has to be based on a kind of competitiveness ehh which is of course symbolic and economic between certain structures ehh from the north and others from the south, or we can eh rethink this all through and create a structure where eh the communities that the artistic work generates, communities of affection, of knowledge and of democracy, and this, I think, this is an important point. This means that we surely he have to ehh rethink the structures through which ehh art is formed and distributed and eh this means that if art in these times of crisis, let's say, to respond to the question after this long digression, ehh that art in this moment of ehh crisis, should generate models, ehh obviously not closed ones but open ones, models ehh that are being shaped by a plurality of voices, but models that help us ehhh better understand the world in which we're in and at the same time ehh serve as tools. Interjection always demands a certain ehh exteriority ehhh exteriority means outlining structures different from the current ones, and in this context I think art, culture, takes fragility as a starting point that possibly hadn't ever existed in previous eras; if we compare an authoritarian era, such as that of the 30's, although different since it was more military than ours. In the 30's we saw intellectuals' voices really questioning many of the existing structures. Today, the intellectual is much more subdued or silenced by a series of, of elements. So then I think it's important to generate this type of structures that allow ehh interjection ehh that make us eh better understand the world we live in and the ehh let us rethink, reconsider, new structures of creation, of distribution and negotiation in opposition to that kind of consensus machine we are all immersed in. If we eh, curiously, ehh, are living an era of many contradictions, eh, on one hand mm, in recent history, there hasn't been an era in which culture and art have been as popular as now. Possibly there's no era in history where technology or the means, ehh we have to ehh make us heard, for there to ehh be, let's say, antagonistic models... possibly there hasn't been an era like this one. But at the same time eh we all know that there's nothing neutral and that the area of culture is a ehh battlefield between those who own and possess all the structures of symbolic and economic power, and those who are battling for a space. And precisely, because the space occupied by the capitalist structure in the last years, is not an external space to our discourse, to our communication structures, to our affections, despite it's wide range, the big extension of culture ehh precisely ehh it's a period where ehh the art world, the intellectual world, shows signs of greater weakness or fragility with respect to the predominant structures, otherwise how many voices eh really are there that question ehh the fact that, eh for example, the battle between the public and the private of the market is basically, at this moment is a lost ehh battle, I mean that it might, that the battle might be lost, but now the market supremacy is absolute, is... controls, determine eh tastes, discourses ehh ideas. Not only this, but besides, ehh there's a kind of false self-criticism where the contemporary, the radical is seen, is under suspicion. We just have to take a look at any newspaper or any blog on the Internet



where mmm there's a certain idea, a certain after-taste about eh, there's a certain feeling that all contemporary art is a bit of an elitist thing, a joke, is done behind society's back, in apostrophes, when clearly and obviously the market is not done behind society's back, its' taking over society, and then just in this moment I think that eh this is one of the eras, despite of all the facilities, eh but facilities with a catch, eh it's more difficult to hear alternative eh voices, especially in comparison with the 1930's, I'll tell you in a very graphic way: eh would it be possible today to think of someone like Carl Einstein? Carl Einstein: a great art historian eh someone who at a mature age decides to come volunteer during the Spanish Civil War and joins the Durruti Column. Eh How many intellectuals would be willing to do something similar eh? I have my doubts. So I think that precisely in this moment, this withdrawal is very important eh I said earlier, that's a Pasolini expression. This withdrawal, Pasolini, who lives in a similar situation at the end of the 1960s, because History is cyclic, we are not in an era... let's say, the crisis, the current moment, comes from a few decades before. So it's a withdrawal that implies questioning the essential. The essential is why does culture have to be based on scarcity, when it can be based on excess? Why does eh everything have to be based on economic parameters? We know there are other forms of human relationships, look at families, where the relationship that exists between a father and a son isn't necessarily based on economics, more so on the opposite. Why society can't be based on giving instead of getting? Why instead of \*\*\* and consensus, can't we talk about "antagonism" that, is almost like a taboo word. It's almost like talking about communism in the U.S.A, almost like a strange thing...? So eh I think it's time to think these basic elements through again, to be brave and start questioning them; to start questioning them means to start questioning many things, like to begin to think about the fact that we ourselves, the artistic community, may have been eh guilty eh of a certain situation. Guilty not in a, let's say, more anecdotal or literal way... And maybe too many art centres eh have been made, so that later there was no way of maintaining them, but guilty in the sense that we work with a series of parameters that have to do with success, with achievement, that have to do with a will to escalate hierarchies within the market, that has more to do with a way of distributing than with the artists' artworks' ideas. It means being consistent with what we're doing. And that's difficult, it's not easy at all because somehow it signifies our ways of thinking and acting. The point is that before answering what contemporary art can do for society in times of crisis, we must diagnose the fact that contemporary art itself eh let's say, is in crisis and it's difficult to find out, even for its own practitioners, if it's part of the problem or part of the solution. Eh in large part, art practice in the last few years, has been linked to the same speculation and bubble process that eh we've ended up exploiting or let's say going down into a deep crisis eh so eh now we are in a moment of disorientation, of confusion or paradox, eh let's say eh the artist eh has been somehow left detached from the old utopian or revolutionary or experimental or independent frameworks eh that somehow marked the territory eh during the vanguards eh after being involved in other kinds of institutional eh processes eh of the market, of branding, and even of national construction and when all these processes eh let's say have been interrupted, the own artist, let's say, has been left in a situation let's say that's very complex to solve. However, it's also true that the artist, the artists, eh, are part of many of the ambivalences and paradoxes of the current moment and somehow eh are in a good position to eh both observe the processes that are happening, and also to imagine possible solutions, for instance, the figure of the artist as an individual eh that eh produces his work within a framework of autonomy eh of discontinuity, of precariousness, eh where eh he really becomes, let's say, the producer of a kind of unquantifiable value and that is eh very difficult to eh translate let's say into eh a salary or a stable economic payment; in one way or another he's also become the prototype of a regular worker eh the reflection on type of praxis that's typical in art, can somehow work as eh let's say a model for reflection on the own work conditions eh and the production in the contemporary world and also possibly also to reactivate or give sense to the own praxis, not just the individually and collectively artistic in times where the existing models eh let's say have collapsed. So, let's say, here, we're in a situation eh where, on one hand eh the artist eh feels in their bodies and in their everyday practices eh let's say or they see himself broken down by the crisis, that is, the crisis eh catches him/her absolutely eh so it's impossible for him/herself to situate in the same place eh to diagnose it or give it a solution because he/she is, let's say, is fodder for the crisis, but on the other eh hand, somehow the situation of the artist and the artistic praxis might work as a kind of laboratory eh to imagine both through a radical criticism of his/her own praxis and also through poetic eh solutions that might derive from the artistic praxis itself eh if not solutions, at least cracks that break at least that feeling of 'cul de sac' and of 'end of party' that might derive from the crisis. I think that's sort of where the positive element or the, let's say, possible solution; it's not just the solution to a riddle, but the fact that the

artistic praxis' own radicalism, the own, let's say ehh the poetic dimension can generate cracks that break the apparent closure of, let's say the apparent lack of solutions and the lack of horizons the crisis itself is provoking, right? And there, it's possible to identify, let's say, a possible function for the artist eh because the question is not if he/she can give a solution, but if he/she's got any kind of a recognizable space eh within the new field that's opening. A new production field, a new cultural field and a new ideological field that is being opened up eh eh by the crisis. Ehh we'll always have the, let's say, conservative solution or that one would be, let's say, linked to the capital and power circles' persistence that would identify the artist in very traditional terms, so then that kind of artists ehh would ehh possibly ehh let's say continue active and eh producing ehh "business as usual" eh ehh linked to power spheres that haven't been affected by the crisis. But this will obviously always be a minority since another of the phenomena that let's say, has happened in the last decades is the proliferation eh of the artist's subjectivity, that is that there are much more artists and, let's say, the artist's position seems to be, let's say, an achievable or occupiable position by members not from different social backgrounds but at least of wider social spectrum and ehh let's say if many of these people that consider themselves as artists and that are included within the communication and production networks we could label as artistic eh are completely out of valuation circles ehh of the elite power. So we find here what's sometimes been called a dark zone due to, let's say, a lack of visibility, a new mass of producers that can be identified as artistic eh that are already detached from the traditional eh dynamics of market evaluation... galleries, collectors... etc. Let's say these artists who are artists as they conceive eh ehh let's say their work under experimental terms and let's say non-quantifiable poetic terms ehh it's they the ones who can somehow contribute ehh to those let's say cracks to the own system I talked about earlier. Mmm well. I think in the first place I'd talk about of culture before contemporary art as precisely this morning I was reading that that represents 5% of the Spanish GDP, I think something can be done about what's going on but it's true that the crisis, the lack of funds, the transition to the digital, all of this provokes that these aren't the best times for culture, but as I believe what we are really doing here is movement, transformation, we have the chance right now to change towards a new model. I do think, also given my background, as I've studied an MBA, I have a background that's more related to companies, that it's a chance to show that an institution like this or in the general cultural field can be a profitable area, that there's no need to be afraid that something with quality can generate benefits, that it's okay, that we don't always have to go to the minority, ehh in my opinion. So maybe we have to implement certain processes, maybe we have to consider another kind of praxis, that allow ehh resources to be generated and not just depend on someone who comes to subsidize us, but to work, if you want. More balanced to the demand, since sometimes in contemporary art I have the feeling that we always work looking at the offer; we launch exhibitions, activities, and we don't know what people think of us, or when they step out the Nouvel, what's in and what's not, so maybe we should have more dialogue and find out what they're looking for... we might get a surprise, right? And they could help us design our own exhibition programme, our related activities and especially provoke them to come back so a visit to a museum doesn't become a checklist like "well, I already went once to the Reina Sofia, so I don't have to go back again" or "I just go to museums when I travel, I am never a regular member of the public" right? I think right now there's an opportunity for rolling up our sleeves and generating this dialogue with people, this loyalty, and especially, this generation of resources that I think many people would be willing to pay an amount of money for some shows as it's clear that the "free" culture is over, isn't it? And mmm I thought a lot about it, I don't know [laughs.] And that, as I also think that mmm of course we are the Reina Sofía, and this is a totem within contemporary art but shouldn't we have objections about being eh franchises, other business models in art, as similarly in gastronomy there's McDonald's and there's Zalacaín, it can also be a wonderful contemporary art museum and another that is franchised... there're so many people. What we have to do is to segment, so that one can go anywhere he wants, not having us the truth and reviling the rest. But, sure, all of this you cannot just generate this with yourself, let's see what happens with the "Patronage Law" pending there, let's see if it helps us really start all the private initiative eh and the support to collections, to the whole private sphere that helps us launch this new adventure, basically because I think if you're not profitable, you can't be free, actually. I think at the end you're always going to have that there, ehh you're going to be somehow cut short of all your decision making. So I think a new chance is coming. So...I'll tell you a personal experience. Once upon a time...well, a forum of cultural industries took part here in November last year where... well, I know... many good words, good intentions, but nothing was set, and one month ago a conference was organized on the "Ley de Mecenazgo": presentations from political parties eh on this issue and I also stepped out of it with a feeling it didn't talk about anything, that no concrete

measure were decided as after all eh the Treasury have the bull by the horns and the Asociación Andaluza de Fundaciones' director made an intervention saying "I'm leaving very, very, very nervous to Seville because you, who are the ones who have to legislate, don't have a clue and this worries me a lot and gives me an idea of how the country is running". Closure, isn't it? There was no rejoice by any of the parties' speakers from CIU, nor PSOE, nor PP, nor..., there were these three as actually it's not known which it's going to be applied to, if it's going to be for sports or for culture. We always have the same discussion within culture eh a film... an exhibition... an exhibition on Pharaohs is the same as video art... It's not known what it's going to be applied to, nor which deduction percentages, nor who will be the beneficiaries, so... Everything is in an amalgam that worries a little. And, well, the truth is it was a little... pathetic [laughs]. They were supposed to be the speakers of those Ley del Mecenazgo's commissions in the Parliament, I mean these are the people who know the text. The text is in its very early stages, so, well. Well so, eh I think contemporary art gives a lot to the individual of today. I think it's an activity that is done contemporarily and all the activities today's man carries out, I think it's an important aspect that sometimes is not valued enough and especially in periods of crisis like the ones we're living, aren't we? Now everyone turns on the radio, TV, the only thing that one wants to know is the economic news and some approaches to an economic concern that it's true that wrap us up, they've got a sense that worries us, that there are many people who suffer, but culture frees us, eh contemporary art eh catches this concern and I think it channels it in a spiritual way, we could say, it focuses on releasing, it releases these concerns and recreates on things more interesting than the day, than today's world mmm mass media give us some... ¿how to put it? Some images may be too consumable, too vulgar, right? So culture and contemporary art are very interesting issues that should not be forgotten, right? Conservation, obviously, worries us a lot, the conservation of this art that is sometimes labelled as too eh, how to put it? Eh ephemeral because they are very novel expressions, that sometimes some of the resources used are unstable, they have a lot to do with time, with what we come across, with contemporary man's activities. And the concern to preserve it to transmit it to future generations mm let's say with as big of an integrity as possible, an integrity of today's proposal of the artist as eh I think that... I like it a lot. It's eh... I think... it's very interesting that museums like us eh eh we make that pulling in and let's say expansion of information and knowledge and of all that culture but also we preserve it and keep it eh let's say in a way em how to put it? Knowing that we're picking it up with information and knowledge to be transmitted to future generations, right? That we're not just keeping the object but also all its content and what will be seen of it in the future is under the most honest way possible. And then in that exercise, in that work to preserve and keep the integrity of the artwork as we all are really in there, it's so interesting, isn't it? I like it, and I like to know what we offer to today's public is offered with quality and besides with that intention to preserve it for our sons, our future generations. I think art and artistic expression are a need of mankind's. That is, man can't help expressing him/herself through different ways, so regardless of there being a crisis or not, art is always going to exist, therefore it's not just only to consider whether it's necessary or not, but to be aware that it's going to be artistic production anyway. History also tells us that in times of crisis, artistic manifestations have been more interesting than in times of prosperity, so actually in critical situations that expressive need which is innate in mankind increases even more. Eh, I mean, as an escape, as a way out, it's obviously essential eh on the other hand, contemporary art offers, in its work processes two interesting questions: one is the ability of reflection through art, that is, analyzing reality and submitting plastically expressed opinions or expressed under different ways about that reality, and on the other hand, artistic praxis also has to do with the creation of alternative realities, that is, with creative abilities in general, and that, obviously, in times of crisis is a necessity. I mean, the crisis –it's been continuously stated in the media- forces us to be more creative. So that this double process of, on one hand, deconstructing reality, of critically analyzing it, and, on the other hand, generating new realities, as I think in times of crisis both processes are necessary, which means art is still necessary. Culture and art can contribute a lot in times of crisis, especially eh when it comes to seeing things with a little bit of perspective, that is, eh when you are in an economic environment with some problems like the ones we've got today, you can tend to lose a bit of perspective of what's really important when you're only thinking about the performance or the economy at a short term level, however, historically, both in art as in philosophy or in approaches not directly involved in economy, somehow it's has mmm taken the liberty, for not being in the circuit, to see things with a bit of perspective, so it seems to me, art really has to contribute a lot as it's an external element that can contribute a value judgement at a medium and long term. I think. Eh... the Reina Sofía in particular can help to establish some parameters or contexts that help distinguish what's really important and what's not, and contribute

information about if this that is happening now happened before and how other artists reflected on it, or what consequences it had. I mean, after all it's just that, a question of perspective or so I think. And eh I think that's what culture sort of contributes in general. I think contemporary art can offer a lot in times of crisis, but I do think it always offers a lot. Maybe more in these moments than others, people are pushed to look for answers or suggestions or different ways of thinking within contemporary art. I'm not sure. But what it does offer, among other things, are ways of thinking, ways of speculating, and ways to address the world. And these ways can take different forms; can be theoretical, ideological, personal or subjective. They can be predominantly sentimental, instead of more analytical or deconstructivist approaches. But it also can develop declarative arguments and positions. I don't think artworks should be considered as effective tools to orchestrate certain changes. At least good artworks, I think they're more elusive, suggestive, and more difficult to define but they might be more powerful as they're not designed with a specific aim. The best artworks have multiple meanings and their meanings lie both in the spectator's answer as in the artist's intentions. After all, it's the context, the institutional framework, the historical moment and the artist's practice, but also the ways in which the public interact, so after all they start to jointly compose the artwork's content.