



XII BIENAL INTERNACIONAL DE LALÍN
"PINTOR LAXEIRO"

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"PINTOR LAXEIRO"
Na lembranza de Francisco Lareo Morao "PACO LAREO"

Museo Municipal de Lalín "Ramón M^a Aller"
2015

ALCALDE DE LALÍN

Xosé Crespo Iglesias

CONCELLEIRA DE CULTURA

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CUBERTA

Detalle da obra de Paco Lareo

“as pulgas de Paco”

AGRADECEMENTOS

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Xu Guofeng (China)
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Yang Yuanyuan “Nimue” (Vive y trabaja en Tokyo - Japón)
Zaho Yelyuyiti “Guagua” (China)
Zaho Rong “Papa” (China)
Zheng Wong (China)

XII BIENAL INTERNACIONAL DE LALÍN “PINTOR LAXEIRO”

Sirvan estas palabras para expresar a miña satisfacción por esta Bienal Internacional Pintor Laxeiro de Lalín, que ten por finalidade a promoción das artes plásticas galegas. Unha bienal que, polo seu nome, nos lembra a obra dun grande artista desta terra, moito máis alá dos límites cronolóxicos e temporais da súa traxectoria vital.

Nesta nova edición, que volve atraer os talentos novos con auténtica vocación, apreciamos o latexo de quen trasladou á pintura o máis profundo da súa experiencia e de quen contribuíu a elevar decisivamente a imaxe de Galicia máis alá das nosas fronteiras. Pois falar de Laxeiro é falar de Xosé Otero Abeledo, unha figura clave da nosa plástica que deixou un ronsel abundante e importantísimo de obras que expresan a esencia do noso país e do noso pobo; un artista singular que exerceu un maxisterio excepcional sobre xeracións de pintoras e pintores da nosa comunidade.

Canda Laxeiro, tamén nos cómpre lembrar hoxe, dun xeito especial, a Paco Lareo, o artista homenaxeado na actual edición e que pechou o seu ciclo vital hai pouco máis de dous anos. Por iso, desde a miña responsabilidade actual de Conselleiro de Cultura e Educación, así como tamén desde a miña experiencia directa como coordinador dalgunhas edicións pasadas da bienal, quero amosar a miña ledicia por colaborar nunha das citas culturais de referencia de Galicia, que reúne en cada edición numerosas propostas innovadoras e nomes que expresan a súa forza no campo creativo.

Neste sentido, vaia o meu saúdo cordial e os meus mellores desexos para a obra de todos os artistas seleccionados nesta

XII INTERNATIONAL BIENNIAL OF LALÍN “PAINTER LAXEIRO”

With these words I wish to express my gratitude for this International Biennial Artist Laxeiro of Lalin, which aims is to promote the Galician arts. A biennial that, by its name, recalls us the work of a great artist of this land, far beyond the chronological and temporal limits of his life.

In this new edition, which returns to draw new talents with true vocation, we appreciate the beat of whom transmits the depth of his experience and has helped to raise the image of Galicia decisively beyond our frontiers. Talk of Laxeiro is talking about José Otero Abeledo, a key figure of our plastic who left a trail of abundant and important works that express the essence of our country and our people; a singular artist who exerted an exceptional teaching on generations of painters of our community.

With Laxeiro, we also have to remember today, in a special way, Paco Lareo, the artist honored in this edition and who closed its lifecycle little over two years ago. So from my current liability as a Regional Councillor of Culture and Education, and also from my direct experience as coordinator of some past editions of the biennial, I like to express my joy to contribute in one of the cultural events related to Galicia, which meets in each issue numerous innovative proposals and names expressing their strength in this creative field.

In this sense, receive my cordial greetings and best wishes for the work of all selected artists in this new edition. Also, I want to express my explicit recognition to all persons involved in one way or another in the organization of this biennial, and also, of course, to the people of Lalin, to whom

nova convocatoria. Así mesmo, quero expresar o meu recoñecemento explícito a todas as persoas que toman parte, dun xeito ou doutro, na organización desta bienal, e tamén, por suposto, ao pobo de Lalín, ao que lle corresponde en definitiva o mérito de crear e manter un clima aberto e propicio á aparición dese gran talento que é Laxeiro, do mesmo modo que permite hoxe a continuidade da súa mensaxe. Tanto é así que, na actualidade, Laxeiro xa forma parte do noso orgullo na comarca de Deza, en Galicia e no mundo enteiro.

Román Rodríguez González
Conselleiro de Cultura, Educación e
Ordenación Universitaria

finally concern the merit to establish and remain an open and propitious climate to emerge this great talent what is Laxeiro, likewise today allows the continuity of his message, Laxeiro is already part of our pride in the county of Deza, in Galicia and worldwide.

Roman Rodriguez González
Conunsillor of Culture, Education and
University Management

Translated by Carmen Lareo

Lalín é metáfora das artes plásticas galegas. Terra na que todo flúe desde a expresión artística e conflúe nela. Cada un dos días do ano. Con todo, a Bienal "Pintor Laxeiro" é a representación máis excelsa da creatividade que chega a esta XII edición como baluarte da libre creación feita no mundo con cerna lalinense. Un certame que nos vinte e dous anos de vida logrou consolidarse como punto de encontro de artistas e coleccionistas e como referente en Galicia na demostración das novas tendencias artísticas impregnadas dun selo multidisciplinar de alén e parte.

Este ano a Bienal, comisariada por Manolo Moldes e Guillermo Aymerich, adquire unha querenza especial no canto de que está dedicada ao sempre vivo Paco Lareo, un artista íntegro da cabeza aos pés, pintor, escultor, ferreiro, literato... e unha das figuras que máis ten feito en favor da promoción das artes plásticas da Comarca de Deza. Un lalinense de pro, malia a non selo por natura, que debuxou Lalín, Deza e Galicia desde A Solaina, "un trociño de Galicia para todos os artistas que falan unha linguaxe propia" segundo as súas propias palabras, un reino de portas sen chaves no que as fiestras están permanentemente abertas á experimentación e creación artísticas.

A Bienal deste ano pretende ser unha homenaxe a unha persoa dunha gran calidade e calidez humanas e a un gran artista, que non era de ningún sitio e de todos á vez, e que onde queira que agora se atope, de seguro ha seguir ollando a este seu querido pobo de Lalín sentado á par de Laxeiro, Colmeiro e Sucasas, e entre trazos de pincel e contos, seguirá axudando coa súa perfección artística e a súa bonhomía a que Lalín siga sendo epicentro de agromares artísticos e, tamén de por e para sempre, referente creativo en Galicia.

Lalín is a metaphor for fine arts in Galicia. A land where artistic expression flows and joins together every day of the year. The Biennial "Pintor Laxeiro" is the most sublime representation of this creativity, and in this XII edition it makes a stronghold of creative freedom. This gathering, which in these last twenty-two years has managed to consolidate itself as an assembly of artists and art collectors, has also become a referent in Galicia to show new artistic tendencies.

The Biennial this year, with the curators Manolo Moldes and Guillermo Aymerich, acquires a special meaning as it is dedicated to the ever-present Paco Lareo. An upstanding artist, from head to toes, a sculptor, a blacksmith, and certainly one of the most prominent leading figures, ever to have promoted fine arts in this region of Deza. Although he was not born in Lalin, this was his home and he portrayed Deza, Lalin and Galicia from his very own "A Solaina". He once mentioned that "A Solaina was just a piece of Galicia for all those artists who speak the same language, a kingdom with no keys and where all windows are left open to invite innovation and artistic creativity".

The Biennale, this year, is a homage to a warm, humane, and first class artist who was from nowhere in particular, and yet belonged everywhere. Wherever he may be now, one can be sure he remains close to our land of Lalin. He may well be sitting next to Laxeiro, Colmeiro and Sucasas, and between their brushstrokes and their storytelling, be keeping an eye on this land. With his artistic perfection he might still be helping Lalin so that it remains the epicentre to new artists and tendencies. epicenter

We hope that these works of art brought from a vast array of places, such as China, Brasil, the Czech Republic and various corners from all around Spain (Valencia, Albacete, Barcelona, the Basque Country, Madrid, A Coruña, Lugo, Ourense and Pontevedra) will make this XII Biennial a clear

Agardamos que estas obras con aire nacido en países tan distintos como China, Brasil, República Checa e diversos recunchos de España (Valencia, Albacete, Barcelona, Euskadi, Madrid, A Coruña, Lugo, Ourense e Pontevedra) que conforman a XII Bienal sexan acertado reflexo deste fluír constante de alicerces ao redor da linguaxe universal que é a Arte, unha linguaxe tamén de recreación universal. O meu agradecemento a cantos participaron nesta Bienal por plasmar o seu talento creativo.

José Crespo Iglesias
Alcalde de Lalín

reflection of the meaning of the universal language of art. My gratitude to all of those who participate in this gathering and who express their talent.

José Crespo Iglesias
Mayor of Lalín

Translated by Juana Torres Soto

Relatorio especulativo do que poderemos mirar:
Ou non poderemos ver

A diferenza entre mirar/ver e escoitar/ouvir baséase en que os primeiros elementos dos binomios, refírense a tentativas, a accións que se perseguen, son intentos; mentres que os segundos son consecucións e accións xa feitas: “miro pero non vexo”, “escoito pero non oio”.

E a diferenza entre signo, símbolo e metáfora apunta aos diversos significados nos xeitos de representación dos artistas que poderemos ver.

O **signo** é unha pegada visual dun elemento que representa outro, por substitución. Por exemplo: o X de cine porno representa prohibición.

O **símbolo** utiliza unha asociación subliminal seguindo algún trazo convencionalmente aceptado. Un pemento vermello ou algo picante indica un acontecemento lascivo, aludindo á quentura provocada polas dúas partes.

A **metáfora** emprega elementos visuais no senso distinto ao que lle corresponde, pero conservando algunha conexión: correspondencia ou semellanza. O Marqués de Sade utilizaba a metáfora do “templo” para referirse ao órgano sexual feminino: “... o Templo onde a Natureza pide ser reverenciada”.

A elección dos 3 exemplos non vós é casual.

O título da presente edición da Bienal de Lalín é “Poderemos mirar” un tema amplo no mundo artístico e pictórico, pero que fai alusión a diversas situacións:

- o que se ve nos trazos dun signo,
- o que se mira e non se ve (pero se coñece) nun símbolo,
- o que se ve e non fai falta mirar (pero se recoñece) nunha metáfora,
- o que se pode intuír dunha evocación,

Speculative report about what we will be able to see:
Or we couldn't see

A difference with watch/see and listen/hear is the first elements of those binomials are attempts, actions to be pursued, just intents. But second ones are about achievements already taken: “I am looking but I can't see”, “I am listening but I can't hear”.

And the difference with sign, symbol and metaphor is pointing to many meanings on the artist's way of representation.

A **Sign** is a visual track of some element making depiction of another different one, by substitution. For example, the X sign for the porno movies is the representation of prohibited.

A **Symbol** uses a subliminal association following some characteristic conventionally accepted. A chili or something spicy means a representation of a horny or lascivious situation.

A **Metaphor** procedures visual elements in a different sense as it should be, but keeping some connection, link or similitude. Marquis de Sade used to means “temple” as a metaphor or the sex female organ: “...the Temple where Nature demanding to be revered”.

The choice of those 3 examples is not randomly.

The title of the current edition for the Biennale of Lalín is “We will be able to see”, wide subject for an artistic and pictorial field, but making mention about divers situations:

- what is seen in the stroke on a sign
- what it is watching and it couldn't see (but it is possible know it) on a symbol
- what is seen but no need to look (but it is possible to recognize) on a metaphor
- what can intuit on an evocation
- what is politically accepted or

-o politicamente admitido ou o rexeitado na representación pictórica,

-o oculto, recluso, underground ou de temática de culto,

-o que se enxerga nun cadro figurativo e nun abstrato,

-o moralmente aceptado e parte das boas maneiras...

Entón, o que se mira con ou sen vontade artística. E o que se ve explicitamente ou o que se percibe implícita e tacitamente.

Porque a representación pictórica évos ilusión, artificio, "mentira" re-presentada. Sen dúbida a mirada e todas as manobras da visión pasan por todos os estados e combinacións imaxinábeis.

Como curador escollo 6 artistas de varios países, careados con outros 6 artistas chineses (difíciles de ver polas nosas terras). Mentres o meu gran amigo Manolo Moldes encargouse dos participantes galegos.

O que poderemos mirar e o que nos "ocultan" os artistas, en relación aos mecanismos da visión:

◦ Aaron Duval: tapa a mirada ou oculta os ollos baixo unha sombra proxectada nunhas pinturas moi contrastadas. Noutras só usa tons pasteis, evitando contrastes e o encadre corta as cabezas. Introspección, reclusión, pulo, rexeitamento.



repudiated on a pictorial representation

-what is hidden, secluded, underground or cult subject

-what is glimpsed among figurative and abstract paintings

-what is morally acceptable and within good manners

Whatever, anything we could take a look with or without artistic will. And what is explicitly shown or what is perceived in an implicit and tacitly way.

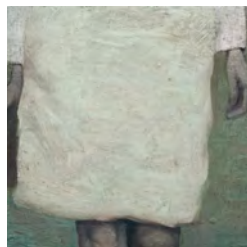
Because pictorial representation is an illusion, an artifice, a re-presented "lie". Undoubtedly, the gaze and all the maneuvers of vision go through all imaginable states and combinations.

As curator I chose 6 artists from several countries, facing with 6 Chinese artists (not easy to find in our place). While my dear friend Manolo Moldes was responsible for choosing the Galician participants.

What we would be able to see and what the artists hide from us, in relation to the mechanisms of vision:

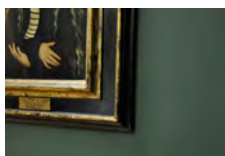
◦ Aaron Duval: covering the gaze or hidden eyes under a projected high-contrasted paint shadow. In another wise only uses pastel-colored shades, avoiding contrasts and the framing is eluding heads.

Introspection, detention, pushing, rejection.



◦ **Patrícia Franca**: ocúltase baixo o pseudónimo Zénon Piéters. Cadros parciais, encadres tensos, currunchos de molduras. Ornamentación e autoría. A ollada selectiva e parcelada. O fotógrafo mirón.

Sinécdoque, asimetría, contemplación.



◦ **Patrícia Franca**: hidden under the pseudonym Zénon Piéters. Partial paintings, tight framing, molding corners. Ornamentation and authorship. Selective and parceled look. The voyeur photographer.

Synecdoche, asymmetry, contemplation.

◦ **David Hanvald**: mostra as corredoiras da pintura, os feitos pictóricos, o medio é a finalidade. A realidade da pintura, nonsí a pintura da realidade.

Vocabulario pictórico: pintura núa, abstracción, proceso, trazo, acenos, pingas, goteirais, espallados.



◦ **David Hanvald**: shows the intricacies of painting, pictorial avatars, the means is the end. Reality of painting but not the picture of reality.

Pictorial vocabulary: nude painting, abstraction, process, stroke, gesture, dripping, leaking, spraying.



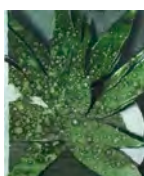
◦ **Alex Marco**: anteface cego, modelando pintura, pinturas modeladas. Plantas borrosa, vexetación desenfocada. Cadro preto, negrura, negritude: apagón. O valor do branco e do negro, valoracións tonais sublimes.

Encadre, re-encadre, cadro dentro do cadro, meta-pintura.



◦ **Alex Marco**: blind mask, modeling paint, modeled painting. Blurred plants, vegetation out of focus. Black painting, blackish, nigritude: blackout. The value of black and white, sublime tonal rating.

Frame, re-framing, painting within a painting, meta-painting.



◦ Aldin Popaja: signos pétreos, arcaísmo signico. Entoación monocromática sobre fondos coloridos. Entre o telúrico e o culto. Versión bosnio-sueca dos petroglifos galaicos?

Signos, síntese, unidade. O macho!



◦ Aldin Popaja: stone signs, signic archaism. Monochromatic intonation on colored backgrounds. Among telluric and cult. Bosnian-Swedish version of the Galician petroglyphs?

Signs, synthesis, unity. Highlander!



◦ Karel Stredy: alusión pintada da afamada animación checa. Chiscando un ollo, un chisco á pintura. E mais á animación. Volume orgánico da plastilina sobre planos saturados de cores.

Pintura animada, a ánima da pintura, lembranza, actual memoria.

◦ Karel Stredy: painted allusion of the famous Czech animation. Winked eye, winking to the painting. And to the animation, also. Organic content of the clay on saturated color planes.

Animated painting, paint spirit, remembrance, current memory.



◦ Joey Ho Chong I: fábulas tibetanas, sabedoría budista, literatura efrástica. Ilusión no atopado, posesión divina do obxecto sagrado, milagre da paisaxe observada. Ser humano, relación co entorno, transcendencia.

Esperanza, incredulidade, efecto placebo.

◦ Joey Ho Chong I: Tibetan fables, Buddhist wisdom, ekphrastic literature. Illusion reunion, divine possession of the sacred object, landscape miracle observed. People, relationship with the environment, transcendence.

Hope, disbelief, placebo effect.



◦ **Wei Li**: o disfraz cósmico, implosión. Anti-implosión, bi-dimensión. Cosmos versus miniatura. Iluminación-explosión. Metonimia, personificación, símbolo gráfico.



◦ **Wei Li**: cosmic cosplay, implosion. Anti-implosion, bi-dimension. Cosmos versus miniature. Illumination-explosion. Metonymy, personification, graphic symbol.

◦ **Xu Goufeng** e **Kang Kai**: máscara ecuestre, careta porcina. Dignatario e detector de diaños: “Feira do Vento”, “Feira do Cocido”! Entre estampado interior e paisaxe ornamentada. Centauro occidental e mais zodíaco oriental. Prosopopea versus humano/animal.



◦ **Xu Goufeng** & **Kang Kai**: equestrian mask, swine facade. Dignitary and demon detector: “Wind Fair”, “Stew Fair”! Among stamped interior and ornate landscape. Western centaur and Eastern zodiac. Personification versus human/animal.



◦ **Yuanyuan Yang**: iconoclastia pseudo-nipona, picaresca núa, laconismo cromático, humor amarelo. Manifestación pillabana. As partes dignas. Exhibicionismo, ofrecimento anal, retagarda.

◦ **Yang Yuanyuan**: Pseudo-Japanese iconoclasm, naked picaresque, chromatic laconic, yellow humor. Naughty demonstration. Noble parts. Exhibitionism, anal offering, rearguard.



◦ **Zhao Yelyuyiti** (pintor de 20 meses de idade) e **Zhao Rong** (pai): automatismo psíquico, xogos visuais, velo pintar. Espontaneidade motriz, desenvoltura expresiva. O hábito de pintar, diariamente. Ver para acreditar. Un futuro talento pictórico. Premonición.

◦ **Zhao Yelyuyiti** (20 months old painter) & **Zhao Rong** (father): Psycho-automatism, visual games, watch him painting. Spontaneously motor skill, expressive savvy. The habit of painting, diary. Seeing is believing. A future pictorial talent. Premonition.



◦ Zheng Wong: candidez brutal, delicadeza versus podremia borrosa. O ornamento e o deterioro. O pattern e mais o orgânico. Decadencia do opulento. A pintura danzando música heavy-metal sobre o escenario dos materiais do soporte. Pintura ferida. Rotundidade extrema. Einfühlung,

◦ Zheng Wong: brutal candor, sensitivity versus blurred putrefaction. Ornament and deterioration. The pattern and the organic. Decline of the opulent. The paint dancing heavy-metal music on the supporting material stage. Wound painting. Extreme firmness. Einfühlung!



¡PODEREMOS MIRAR! (xa veredes).

We will be able to see! (you will see).

"A regeneración cerebral es complicada; las células no solo tienen que sobrevivir, también deben conectarse con el resto del cerebro."

Sebastian Seung

Amigo Paío, agradece esta oportunidade que me brindaches de ser responsable-curador na XXII Bial Internacional "Pintor Laxeiro" da selección de artistas en Galiza. Foi unha nova e agradable tarefa que deu como resultado o coñecer un amplo abano de autores e de obras , sendo dezaseis os artistas invitados. O meu plantexamento é intentar debuxar unha "constelación-celular" de autores que pensan desde aquí, investigan desde aquí, incluso a maioría deles con poucos recursos económicos , mais a pesar delo con unha mirada sincera desde a periferia, de xeito aberto , limpo , sin complexos nun tempo enrevesado cheo de ruidos mediáticos estridentes onde cada vez chirrian máis os feitos e aptitudes irresponsables, faltos de civismo e solidariedade, modos corruptos de entender a vida.

O digo por que a actividade artística é necesaria e fundamental pra o ben colectivo-social, por sua actitude de no conformismo, rebeldia de incidir na vida, na estética , gusto, elegancia, sensibilidade, patrocinadora de dialogos , interacción , comunicación de tu a tu, de fronte sin miedos e con respecto , autocritica tan necesaria actualmente. Con todo desde as *institucions publicas non se lle esta a dar un tratamento adecuado*. ¿Interesa a Cultura ?

O arte non pode ser servidor de ninguna causa ; o arte é amplo como o existir-vida na que o seu horizonte vaia ampliando na medida do transcurrir do tempo. Non pode vivir no pensamento único pois fai

"Brain regeneration is complicated; not only do the cells have to survive, they must also connect to the rest of the brain."

Sebastian Seung

My dear friend Paío, thank you for the opportunity to be the responsible-curator in the XXII International Biennial "Pintor Laxeiro" of the selection of Galician artists. It was a new and pleasant task that has resulted in the chance to meet a wide range of originators and works, being sixteen the number of artists invited. My approach is to draw a "cellular constellation" of creators that think from here, investigate from here, actually most of them short of economic resources, but regardless of this with a sincere view from the periphery, open, clean, without complexes in complicated times full of strident media noise where irresponsible aptitudes and actions keep screeching higher, short of public spirit and solidarity, corrupt ways of seeing life.

I say this because artistic activity is necessary and fundamental for the well-being of social groups, because of the nonconformity attitude, the defiance to influence in life, in the aesthetics, taste, elegance, sensibility, to sponsor dialogue, interaction, one to one communication, face to face without fear and with respect, self-criticism so necessary these days. Public institutions are not treating them appropriately. Is culture interesting? Art cannot be the server of any cause; art is as ample as existence-life in which its horizon widens as time passes. It cannot live in unique thought because it makes man a depredator turning him into stupidities hostage, actually the intrepid voice of ignorance deciding above knowledge.

The Artists in Galicia that I've included

ao home depredador convertíndolo en rehén da estupidez, incluso voz intrépida da ignorancia decidindo por enriba do coñecemento

Os Artistas en galiza que incluín nesta mostra son: Amelia Palacios, Ana Ferrer , Armindo Salgueiro, Cipriano Chas Vázquez, Clara Salamanca Fernández , Fruela Alonso, Itziar Ezquieta, Lito Portela, Marijón Sanpedro “Malfeytha”, Marcos J. Covela Mira , Miguel Cuba Taboada, Noemí Núñez Núñez, Susana Bermejo Rivera , Víctor Mejuto , Ventura Alejandro Pérez Suárez e Yoseba Muruzabal.

Non vou comentar, nada de ningúnha das súas obras pois non quísera dirixir de antemán a mirada do espectador nin encasillar o seu facer. Sei de tolos eles, a súa actitude de compromiso con súa obra e con eles mesmos, de súa entrega na investigación artística con capacidade de autocritica o que é fundamental no proceso creativo.

Constelación-Circular pois a circunferencia é a figura geométrica máis democrática onde os distintos posicionamentos no arte distan dun centro que poderíamos considerar un buraco negro onde reina a indeterminación-indifinición e pode resultar perigoso pois as súas leis non responden o coñecido. E o círculo do Gran Arte.

Considero que para esta “Constelación-celular-Occidente ” é un momento perfecto para interaccionar coa “Constelación-Celular-Oriente” que escolleu o Pintor, compañeiro, estudioso da vida, Guillermo Aymerich .O pintor picante de Lalin, inquieto viaxeiro e coñecedor xa fai tempo dos territorios asiáticos.

Así neste diálogo-intersección Occidente – Oriente a mostra deste ano no Museo Municipal expandase , faise global, e dámos a oportunidade de gozar do sentimento artístico de xeito máis

in this event are: Amelia Palacios, Ana Ferrer, Armindo Salgueiro, Cipriano Chas Vázquez, Clara Salamanca Fernández , Fruela Alonso, Itziar Ezquieta, Lito Portela, Marijón Sanpedro “Malfeytha”, Marcos J. Covela Mira, Miguel Cuba Taboada, Noemí Núñez Núñez, Susana Bermejo Rivera , Víctor Mejuto , Ventura Alejandro Pérez Suárez e Yoseba Muruzabal

I’m not going to mention anything about any of their works as I wouldn’t like to direct the spectators glance beforehand nor typecast their actions. I know about them all, their commitment with their work and with themselves, of their devotion to artistic investigation with the capacity of self-criticism which is fundamental in the creative process.

Circular-constellation the circumference is the most democratic geometrical figure where different positions in art are far from a centre that we could consider a black hole where indeterminacy – the undefined reign and it can be dangerous because its laws are unknown. It’s the circle of Great Art.

Considero que para esta “Constelación-celular-Occidente ” é un momento perfecto para interaccionar coa “Constelación-Celular-Oriente” que escolleu o Pintor, compañeiro, estudioso da vida, Guillermo Aymerich .O pintor picante de Lalin, inquieto viaxeiro e coñecedor xa fai tempo dos territorios asiáticos.

Así neste diálogo-intersección Occidente – Oriente a mostra deste ano no Museo Municipal expandase , faise global, e dámos a oportunidade de gozar do sentimento artístico de xeito máis amplo ,xenerando un territorio onde pode sentirse e respirar liberdade.

I consider it to be the perfect moment for the “West-cellular-constellation” to interact with the “East-cellular-constellation” that chose the Painter, companion,

amplo, xenerando un territorio onde pode sentirse e respirar liberdade.

Pintar é pensar, pensamos cos ollos, e vemos coa mente. O artista intenta expresar con seu traballo o que as palabras non poden dicir. Cada trazo, cada color , cada textura nace dunha reflexión interior, intentando que cristalice na maxia do arte .

O longo da historia os artistas con súa pasión e locura abren as portas a nosa imaxinación ampliando o campo da nosa percepción vital. Como dice o pintor Ross Bleckner “ Intento pintar cadros tan complexos como a vida e os pensamentos”.

Amigo Paío retiróme uns minutos ..vou facer uns exercicios de QiGong para interiorizar o meu sentir e logo dar un paseo por PODEREMOS-MIRAR, agardando que a experiencia sexa nutriente benéfica para o meu ser.

Saúde.....M.

Manuel Moldes

studious of life, Guillermo Aymerich. A somewhat mischievous painter from Lalín; a restless traveller and for some time now, an expert in Asiatic territories.

So in this dialogue-intersection West-East, the demonstration this year in the Cities Museum expands, turns global, and gives us the opportunity to enjoy the artistic feeling in a larger way, generating a territory where you can feel and breathe freedom.

Manuel Moldes

Translation by Ana Regalade

Homenaxe-Aniversario
(19/10/2013)

Paco Lareo na lembranza

Bo día a todas e a todos, en especial á familia. Carmucha, co teu permiso.

Antes de nada quero dárllelas grazas aos forxadores da Solaina por pensar en min como encomiasta da figura de Paco Lareo, non sei se sería máis ben cousa de meu irmán, coido que debido á xa remota amizade que nos unía con Paco e que nos une con Carmucha. De feito a rede está chea de panexíricos marabillosos sobre Paco, como o publicado por Xosé Luna co gallo do seu pasamento, e que Carmucha recordaba na última Forxa, e outros moitos, o que daría pé a que calquera deles fose o encomiasta, moito mellor ca min.

No entanto, o feito, feito está. Ben:

Souben do Paco Lareo de Piloño polo meu irmán Damián, cando Paco estaba mergullado no colectivo Androx, aló pola década dos oitenta, era a época da relacionalidade das sensuais Talópidas, racionalidade que xa non abandonaría; mais xa antes tivera coñecemento da Casa do Ferreiro polo meu outro irmán Pablo, cando, mestre, sendo acollido como un máis da familia Lareo. Á recíproca, cedo Paco, retornado do alén, foise integrando tamén como un máis da familia Payo, quizais para meus pais ocupou o lugar que deixara outro meu irmán, falecido aos poucos meses de nacer, e é que era unha persoa que como todos sabedes se deixaba querer. É polo que vou tentar esmiuzar un chisco o lado humano de Paco, xa que non me corresponde a min afondar na súa vertente artística, diso falarán pola tarde os expertos, alén diso todos os aquí presentes xa a coñecedes abondo, aínda que ese abondo nunca sexa suficiente.

Anniversary-Tribute
(19/10/2013)

In memory of Paco Lareo

Good morning, everybody. Especially Paco's family. Carmucha, if you'll excuse me.

First of all I want to thank the forgers of the Solaina for having thought of me as an extoller of Paco Lareo's figure. I was brought to Paco through his long-standing friendship with my brother, which also now joins me to Carmucha. In fact, the Internet is already filled with wonderful eulogies to Paco, such as the one published by Xosé Luna on the occasion of his passing, which Carmucha remembered in the last Forgers meeting. Many others, who could have been chosen as lauders before me also wrote wonderful eulogies.

Meanwhile, what's done is done. So, let's continue:

I knew about Paco Lareo de Piloño thanks to my brother Damián from when Paco was a member of the Androx group, back in the 80's. It was the time of the rationality of the sensual Talopides, a rationality he would never give up. But I had already known about the Forger's House thanks to my other brother, Pablo, when he was accepted as one of their own by the Lareo family. Vice versa, when Paco came back, he soon became a member of the Payo family. He probably filled the gap left by another brother of mine who had died a few months after birth. The fact is he was a warm-hearted person, as you all know. That is the reason why I am going to try to break down Paco's human side, since I am not entitled to delve into his artistic side. Experts will talk to you about it in the afternoon. Furthermore all the attendees know enough about it, even though enough is never enough.

Penso que coma min todos caeríades na conta de que a bondade de Paco ía parella á súa capacidade creativa. Sempre procurou non desligar o factor humano do factor artístico. Ver a presenza surrealista de Paco era xa de por si engaiolante. En si mesmo era unha obra de arte. Todo un tenorio de capa e romance. De elegancia innata, adubada cunha sofisticada combinación daliniana, impoñía e marcaba territorio. Que ben sabía fusionar o traballo de expoñer co de presentar. Non cabe dúbida de que Paco era o eixe sobre o que xiraba calquera acontecemento tanto cultural como social, mesmo semellaba revestido dun nimbo cativador. Que ben o describiu Xosé Vázquez Pintor, cando unha súa mostra de pintura na Casa da Cultura de Cangas: É un mentirán en circo cando exerce nos escaparates dos múltiples convivos, un benvestido en festa, un músico de tubas no ronsel dos clásicos que souberon adubar as súas iconas de barba floreada, restras de cores, 'leontina' e arrecendo á selva que fabrican no seu interior de luces.

Ai! E cando botaba man da oratoria non tiña pelos na lingua e dicía verdades coma puños, amosándose como un versátil patafísico, cun sentido do humor sui generis; iso si, ás veces mergullábase na máis estrita liña castrista, e daquela xa non había quen o coutara. A súa elocuencia estaba chea das palabras máis afíns á súa maxestosa personalidade, moitas delas podémolas recoller das súas Noventa cousiñas, como "bolboreta, primavera, orballo, laranxa, cores, sentimentos, agasallos, pétalos, margaridiñas, conciencia, esforzo, solidariedade..."; que sei eu. Era admirábel o feito de non coñecer a palabra inimigo, afeito como estaba a confiar na xente, na intrínseca bondade do ser humano. Da súa fácil conversa saben moito as xentes de Piloño

I think that all of you, just like me, have realized that Paco's kindness was on par with his creative capacity. He always tried not to separate the human factor from the artistic. Just seeing his surreal presence was enthralling in itself. He was, himself, a work of art. He was a Don Juan, always wearing a cape. He had an innate elegance embellished with a Dalinian and sophisticated air.

He commanded respect and strongly set his personal boundaries. He knew very well how to join the tasks of exhibiting and introducing. Without any doubt, Paco was the axis on which any social or cultural event turned around. It looked as if there was a captivating halo around him. Xosé Vazquez Pintor described him very well on the opening of a painting exhibition in the Municipal Arts Centre in Cangas: "He was a liar in this circus we call life, and he acted that way every time he attended any of the receptions he was invited to, always elegantly dressed as if he was going to a party. He was a tuba player following the trail left by the classic artists who know how to embroider their appearance with a bohemian beard, a watch chain, coloured silk scarves, and a smell of the jungle created inside their bodies full of lights."

Oh my!! When he made use of the oratory he did not mince words and he was very assertive. He showed himself as a versatile pataphysician with a personal sense of humour. Sometimes he plunged into the most severe Castrist line of thinking, and at that moment nobody could stop him. His eloquence was full of words related to his majestic personality, most of which could be taken from his book "Ninety little things". Words such as "butterfly, spring, drizzle, orange, colours, feelings, gifts, petals, little daisies, conscience, sacrifice, solidarity..", along with others. The fact

e nós tamén. Na casa de meus pais, cando a Feira do Cocido ou as festas patronais, era unha ledicia a sobremesa. Tiñamos a sorte de ter non só a Paco senón tamén a Willy, inseparábeis de meu irmán Damián. Que ben o pasabamos. Eran uns faladoiros dignos do mellor Cunqueiro. Esa sabia experiencia coa que dotaba de argumentos as súas reflexións era verdadeiramente incuestionábel, e todos asentiamos: moi ben.

Certamente, esa aparencia externa e esa fácil oratoria estaban estreitamente ligadas ao orgullo da súa ruralidade, de aí a idea do “cinetismo rural”, pois se ben Paco estaba revestido dese nimbo beatificado por todos nós, o seu berce fusionábase coa súa clara mostra de primitivismo contemporáneo, simbiose do local universal como factor de promoción externa do que Paco tanto gustaba.

E que me dicides da súa debilidade polos nenos, xermolo de futuro, como moi ben Paco adoitaba repetir; este ser meniñeiro foi o que o levou a un achegamento conceptual ao dadaísmo como corrente mitificadora do neno que Paco levaba dentro e que todos nós no fondo tamén levamos. Un exemplo desta dedicación ao mundo infantoxuvenil é a súa peza teatral Camiño de volta, publicada pola editorial Fervenza, de carácter naïf. Ben sabe Xosé Luna que Paco gozou dela como un neno máis; ou o retrato tan xeitoso que fixo de Balbino, reflexo dunha época.

Aínda podemos percibir ese arrecendo a país que Paco amosaba con orgullo e que se plasmaba nunha arrebatadora presenza onírica e surrealista enchidas de sentimento étnico que promovería e divulgaría a través da Solaina, cume dos seus soños, botando man da tribo de pintores, escultores, músicos, poetas, humoristas, críticos... en fin, todo un exército ao servizo da causa e que Paco

that he didn't know the word enemy was praiseworthy, since he was used to trusting people. He also believed in the natural kindness of humans. Both the people from Piloño and us know how good a conversationalist he was. When he was invited to my parents' house for local festivals or Cocido, after-lunch conversations were a joy. We were lucky to have with us not only Paco but also Willy. Both of them were close friends to my brother Damián. What a great time we had!! Those colloquies were worthy of the best Cunqueiro. The wise experience he used to support his thoughts with good reasoning was undisputable and we could only nod and say: "Excellent"

Of course, his clothes and his fluent oratory were deeply linked to the pride he took in his rural origins, the root of his idea of the “rural kineticism” Although we all had enshrouded him with a sanctified nimbus, his birth fused him with an obvious display of contemporary primitivism, a symbiosis of the local universal as an element of external promotion. This was an idea he liked very much.

And what could you say about his affection for children?, Seeds of the future. Those were the words he used to repeat. This fondness for children led him to his conceptual approach to Dadaism as a movement which glorified the child he carried within and the child which deep down all of us carry within, as well.

An example of this dedication to the world of children is his play about naïve nature called “Camiño de volta”, published by Fervenza editors.

Xosé Luna knows quite well that Paco himself enjoyed life as a child; or the charming portrait he made of Balbino, a reflection of past times.

We can still perceive this scent to

representaba coma ninguén. Que difícil seguir adiante sen el, con ese talante romántico e altruísta que sabiamente sabía transmitir. Que ilusión, que paixón poñía en todo o que facía ou proxectaba. Polifacético de seu, coma ninguén, mesmo fixo de pavarotti no Orfeón Parroquial Nosa Señora de Hoy-Vas.

Todo o que se diga de Paco é pouco, del só se pode falar ben, dotado como estaba de seu dunha auréola de bondade e amizade verdadeiramente irresistíbeis, Paco era unha persoa moi solidaria e moi encantadora, mesmo á fin non quixo dar traballo. Marchou amodiño, sen facer ruído.

En fin, non sabía moi ben como concluír este modesto panexírico, cando dei cun texto do propio Paco dirixido a Vagalín, o amor da Solaina, que non dubidei en parafrasear:

“Se algunha vez encontrades unha liña no vento de mil e unha cores verdes, non a borredes porque nela estará Paco camiñando descalzo pola herba, estrullando as goteiras do orballo e espertando ao amencer de cada día.

Mais sen o frescor de Paco, mesmo perde sentido a espora da creación.

Unha aperta, Paco”.

Moitas grazas por deixares formarnos parte da túa vida.

Sempre no noso corazón.

Piloño, a 19 de outubro de 2013

Xosé Payo Cangado

countryside which Paco proudly showed, expressed by his fascinating, oneiric and surrealistic presence. This was full of an ethnic feeling he would promote and spread through the Solaina, the zenith of his dreams, turning to a tribe of painters, sculptors, musicians, poets, comedians, critics, to sum up, an army at the service of the cause and which Paco exemplified as no one else. How difficult it is to continue without him, with this romantic and unselfish disposition he wisely could communicate. Versatile as he was, like no other. He even sung, as if he was Pavarotti, in the Nosa Señora de Hoyvas local choir.

We can only say very little about Paco. You can only say good things about him, as he naturally possessed a truly irresistible aura of goodness and friendship. Paco was a very caring and lovely person. Even when his days came to an end he did not want to cause any trouble. He departed this life silently.

All the same, I did not know how to conclude this modest panegyric until I found this text which I did not hesitate to paraphrase. It was written by Paco and dedicated to Vagalín, Solaina's love.

“If you ever find a line in the wind with endless green tones, do not erase it because Paco will be walking that line barefoot on the grass, wringing out the dew drops and waking up at dawn every single day.

But without Paco's freshness the germ of creation is almost meaningless.

A warm embrace, Paco.

We want to thank you, Paco, for allowing us to be part of your life.

You will always be in our hearts.

Piloño, 19th October 2013

Xose Payo Cangado

Translated by Manuel Conde Pereira and Leo Scharwtz.

NA LEMBRANZA
FRANCISCO LAREO MORAO "PACO LAREO"
(Piloño - Vila de Cruces, 1938 - 2012)



Paco Lareo polas fragas de Piloño

Paco Lareo (1938 - 2012)
A fábrica de D. Fortunato-Talópida 8 (1988)
mixta / lenzo, 71x81 cm
Mister Fortunato Factory-Talópida 8
mix on canvas



Paco Lareo (1938 - 2012)
As pulgas de Paco (1988)
mixta / lenzo, 71x81 cm
Paco fleas
mix on canvas



Paco Lareo (1938 - 2012)
Invertebrado 10 (1992)
acrílico / lenzo, 92x116 cm
invertebrate 10
acrylic on canvas



Paco Lareo (1938 - 2012)
Invertebrado 8 (1992)
acrílico / lenzo, 116x89 cm
invertebrate 8
acrylic on canvas



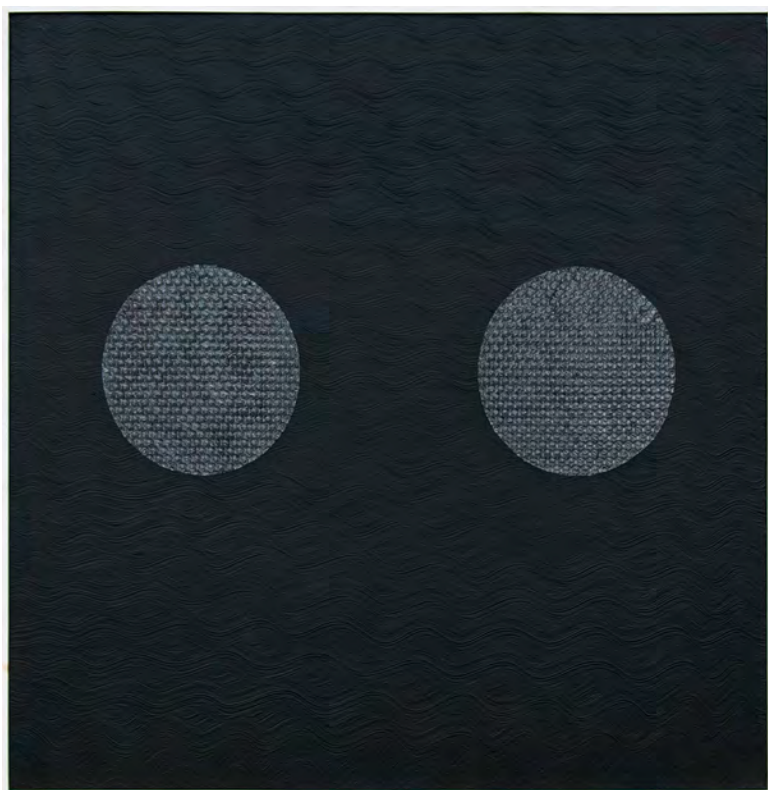
Paco Lareo (1938 - 2012)
Fiesta das bolboretas (1995)
mixta / lenzo, 97x100 cm
Butterflies window
mix on canvas



Paco Lareo (1938 - 2012)
Caramelos de plástico 1 (1997)
mixta / lenzo, 97x100 cm
Plastic candy 1
mix on canvas



Paco Lareo (1938 - 2012)
Caramelos de plástico 3 (1997)
mixta / lenzo, 97x100 cm
Plastic candy 3
mix on canvas



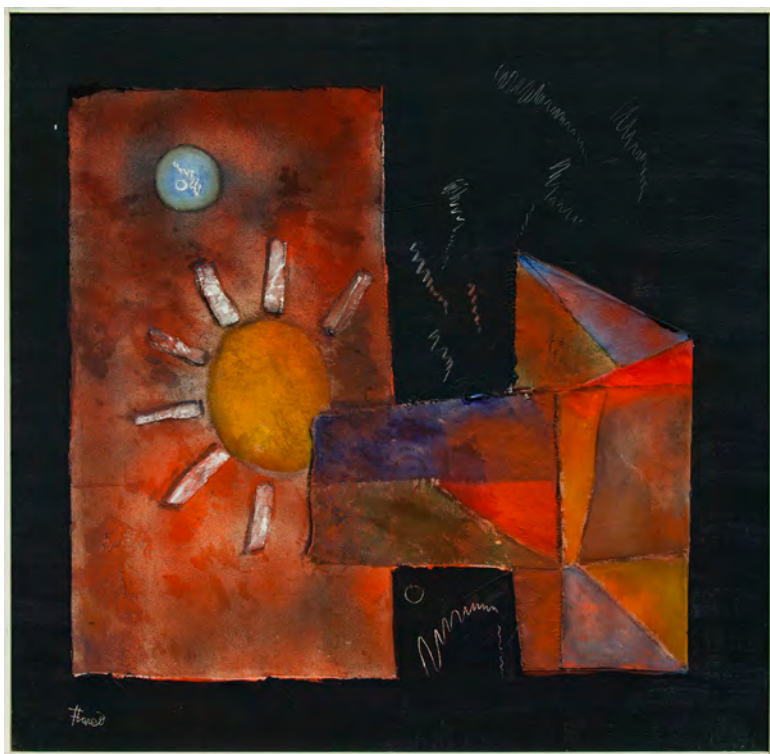
Paco Lareo (1938 - 2012)
Caramelo de plástico (1998)
mixta / lenzo, 97x100 cm
Plastic candy
mix on canvas



Paco Lareo (1938 - 2012)
Percusión (2002)
acrílico / lenzo, 97x100 cm
Percussion
acrylic on canvas



Paco Lareo (1938 - 2012)
Recolledor do lixo espacial (2010)
mixta / lenzo, 97x100 cm
Recolledor do lixo espacial
mix on canvas



ARTISTAS SELECCIONADOS

(orden alfabético)

Aaron Duval

Aldin Popaja

Alex Marco

Amelia Palacios

Ana Ferrer

Armindo Salgueiro

Cipriano Chas Vázquez

Clara Salamanca Fernández

David Hanvald

Fruela Alonso

Itziar Ezquieta

Joey Ho Chong I

Karel Štědrý

Lito Portela

Marcos J. Covela Mira

Marijó Sanpedro “Malfeytha”

Miguel Cuba Taboada

Noemí Núñez Núñez

Patricia Franca-Huchet

Susana Bermejo Rivera

Ventura Alejandro Pérez Suárez

Víctor Mejuto

Weiyi Li

Xu Guofeng & Kang Kai

Yang Yuanyuan “Nimue”

Yoseba Muruzabal

Zhao Yelyuyiti “Guagua” & Zhao Rong “Papa”

Zheng Wong

Aarón Duval
(Albacete, 1985)
<https://instagram.com/aaferdu/>

Dúas figuras (2014)
óleo / liño - 60x73 cm
Two figures
oil on linnen

S/T (2014)
óleo / papel - 30x20,5 cm
Untitled
oil on paper

S/T (2014)
óleo / papel - 38x46 cm
Untitled
oil on paper



Aldin Popaja

(Jajce - Bosnia, 1971)

vive e traballa en Suecia

living and working in Sweden

<http://www.alдинpopaja.com>

Círculo de pedra nº 2 (2011)

acrílico / lenzo - 30x30 cm

Stone circle nº 2

acrylic on canvas

Man de pedra nº 2 (2010)

acrílico / lenzo - 65x65 cm

Stone hand nº 2

acrylic on canvas

Cabeza de pedra nº 3 (2010)

acrílico / lenzo - 80x70 cm

Stone head nº 3

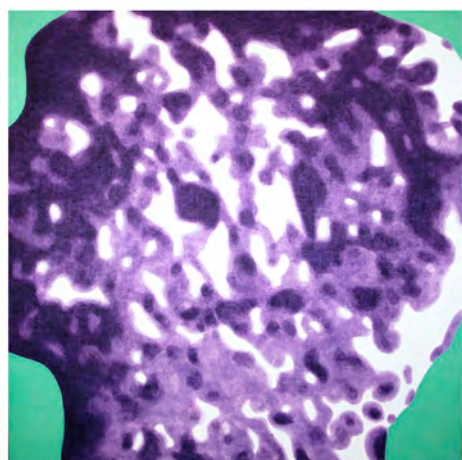
acrylic on canvas

Estrela de pedra nº 2 (2011)

acrílico / lenzo - 30x30 cm

Stone star nº 2

acrylic on canvas



Alex Marco

(Valencia, 1986)

<http://www.alexmarcopaintings.com>

Esculturas de John Davies (2014)

óleo / táboa - cada pezas 27x19 cm

John Davies sculptures

oil on wood

Planta (2015)

óleo / lenzo - 33x24 cm

Plant

oil on canvas

Folla negra (2015)

óleo / lenzo - 27x22 cm

Black sheet

oil on canvas



Amelia Palacios

(Pontevedra, 1986)

As pedras abandonadas (2014)

acrílico / lenzo - 100x50 cm

Abandoned stones

acrylic on canvas

Despois da sombra (2014)

acrílico / lenzo - 100x50 cm

After the shadow

acrylic on canvas

A través da néboa (2014)

acrílico / lenzo - 100x50 cm

Through the mist

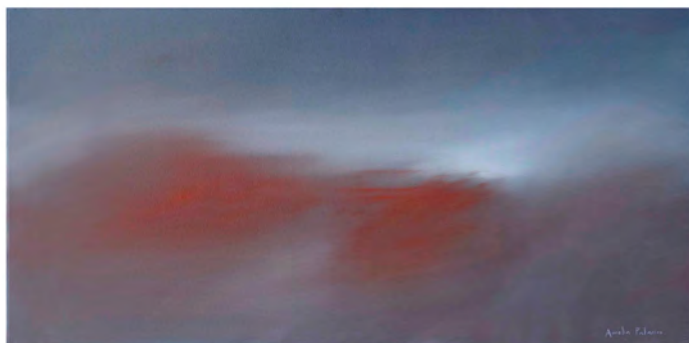
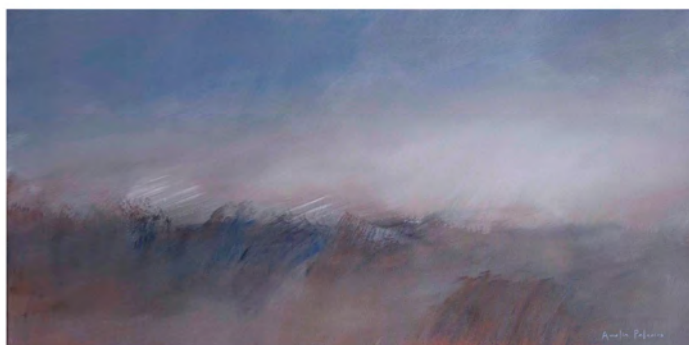
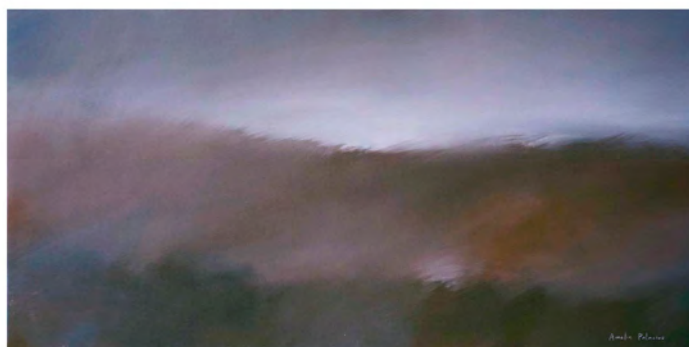
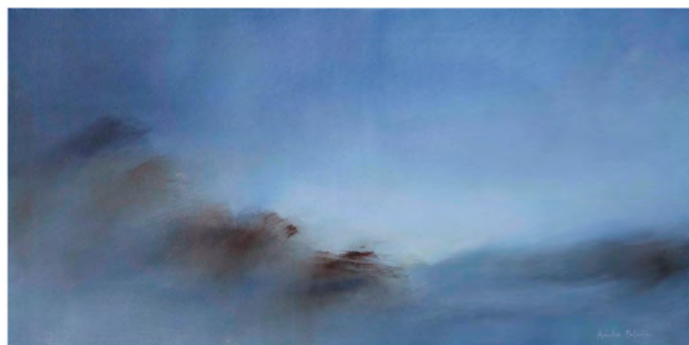
acrylic on canvas

Vibración vermella (2014)

acrílico / lenzo - 100x50 cm

Red vibration

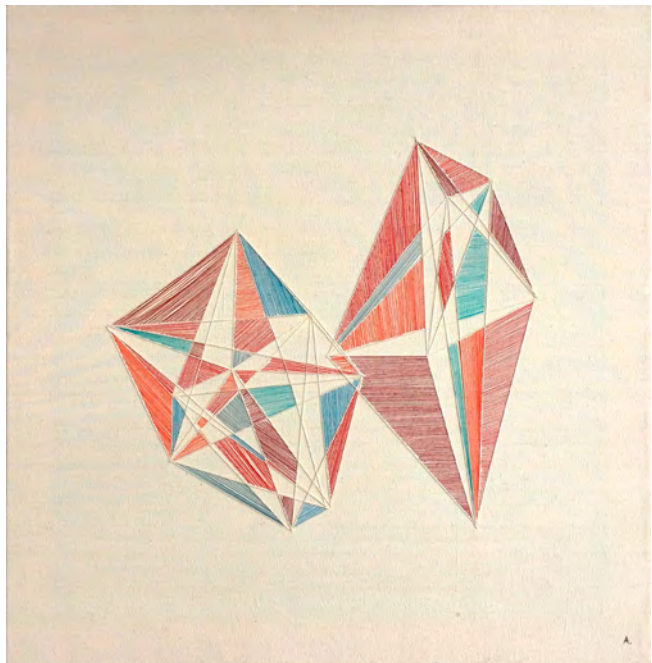
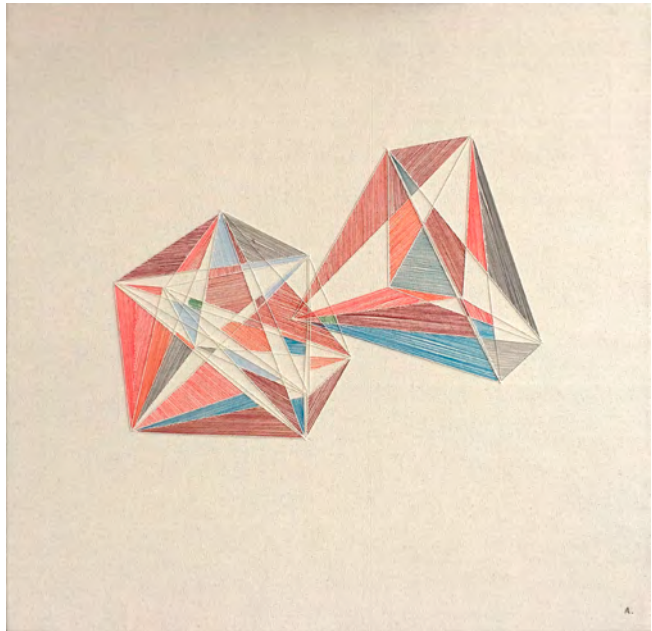
acrylic on canvas



Ana Ferrer
(Santiago de Compostela, 1988)

Estructuras emocionais II (2013)
Fio / lenzo - 70x70 cm
Emotional structures II
thread on canvas

Estructuras emocionais III (2015)
Fio / lenzo - 65x65 cm
Emotional structures II
thread on canvas



Armindo Salgueiro

(Piloño - Vila de Cruces - Pontevedra, 1964)

Fraga camuflado (2013)

Acrílico / lenzo - 111x101 cm

Fraga camouflaged

Acrylic on canvas

Zapatero camuflado (2013)

Acrílico / lenzo - 111x101 cm

Zapatero camouflaged

Acrylic on canvas



Cipriano Chas Vázquez
(A Coruña, 1975)

“Amarelo verdoso” (2015)

pigmento, latex, bastidor metálico, iluminación LED - 40x30 cm

Yellow turning Green

Pigment, polyvinyl acetate, aluminium frame and LED light

“tempo de despliegue” (2014)

morteiro, pigmento azul, bastidor metálico, proyección
instalación, - 70x50 cm + proyección

Unfolding Time

mortar with pigment, metallic frame, projection



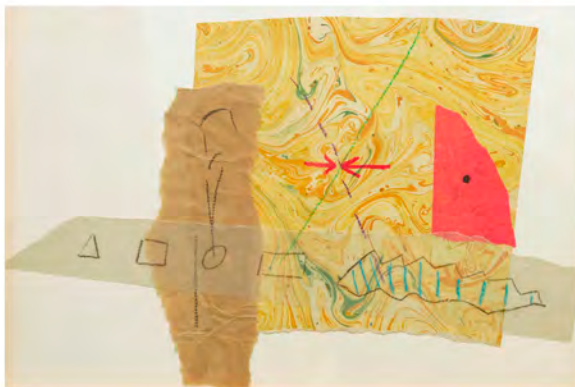
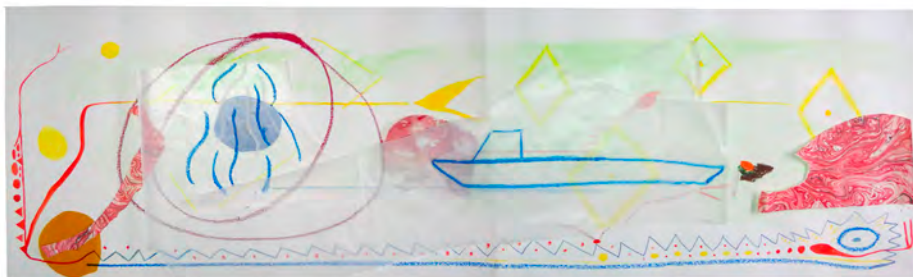
Clara Salamanca Fernández
(Madrid, 1988)

"Het voorjaar in Delf" (2014)
técnica mixta - 140x50 cm
Het voorjaar in Delf
mixed media

Intersección humana (2011)
técnica mixta - 27x41 cm
human intersection
mixed media

Fluir (2011)
técnica mixta - 30x36 cm
Flow
mixed media

Noctámbulo (2011)
técnica mixta - 30x41 cm
noctambulant
mixed media



David Hanvald

(Liberec - República Checa, 1989)

www.davidhanvald.com

Os ciclos dos 3o's-nº 3 (2013)

spray, kappa / lenzo - 45x45 cm

The cycle 3o's-nº 3

spray, kappa on canvas

Da serie tablas-TTM (2014)

acrílico / lenzo - 60x43 cm

From the series tables-TTM

acrylic on canvas

Da serie monocromos-45 (2014)

acrílico / lenzo - 47x35 cm

From the series monochromes-45

acrylic on canvas

Trazos cíclicos XII (2009)

acrílico / papel - 150,5x157 cm

The cycle strokes XII

acrylic on paper



Fruela Alonso
(Lloro - Asturias, 1974)

As novas catedrais.

El estadio de fútbol Gottlieb Daimler, Stuttgart (2013 - 2014)
acrílico / lenzo - 122x162 cm

the new cathedrals

The football stadium Gottlieb Daimler, Stuttgart
acrylic on canvas



Itziar Ezquieta
(A Coruña, 1975)

Compasión (2012)
mixta / lenzo - 160x160 cm
Compasión
mix on canvas



Joey Ho Chong I

(Macao-Región especial de Macao, 1973)

<http://www.mam.gov.mo/e/exhibition/1/detail/9a546c38-a65e-4110-abb6-bb5b741a15d9>

Quén está apoyando o Milagro? (2014)

óleo / lenzo, 92x71 cm

Who is Supporting Miracle?

oil on canvas

Non importa que esto sexa un dente de Buda ou de cán (2014)

oleo / lenzo, 92x71 cm

No Matter this is a Buddha's or Dog's Tooth

oil on canvas

Encontro (2014)

oleo / lenzo, 92x71 cm

Encounter

oil on canvas



Karel Stedry

(Praga - República Checa, 1985)

<http://www.ccartd.com/artistData/detail/X/2750.html>

Círculos (2011)

acrílico / lenzo, 120x150 cm

circles

acrylic on canvas



Lito Portela

(Cangas – Pontevedra, 1958)

Esperpentos

Hormigón, 15 x 15 x 15 cm

Esperpentos

Concrete

Esperpentos

Hormigón, 25 x 20 x 15 cm

Esperpentos

Concrete

Esperpentos

Hormigón, 25 x 15 x 20 cm

Esperpentos

Concrete

Esperpentos

Hormigón, 35 x 40 x 20 cm

Esperpentos

Concrete



Marcos J. Covela Mira
(O Irixo - Ourense 1990)

“Síntesis móvil” (2014)

Ferro e espello, soldadura, 135 x 58 x 200 cm

Measurement

iron and mirror, welding



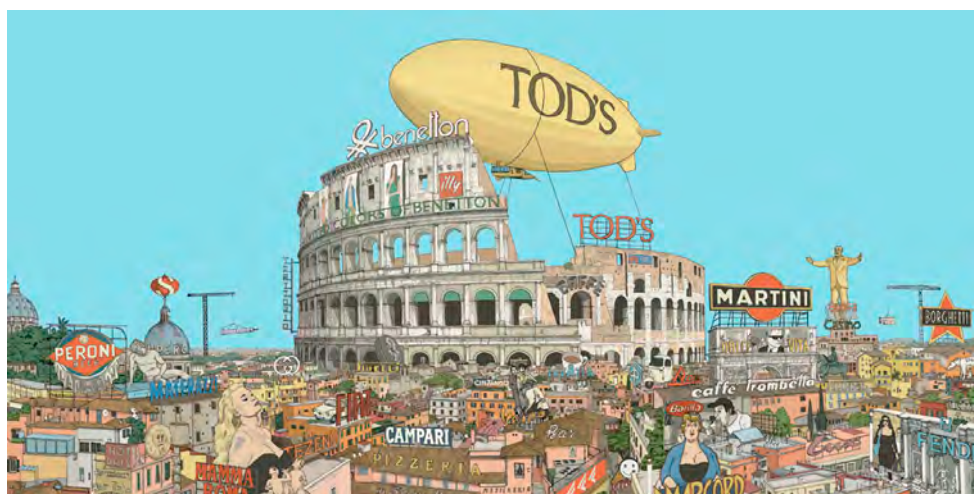
Marijó Sampedro "Malfeytha"
(Donostia, 1975)

S/T (2014)
mixta, 170x40x40 cm
Untitled
mix material



Miguel Cuba Taboada
(Lugo, 1982)

"Si o Coliseo caese....". Serie "Quartiere romano". (2013)
impresión dixital, 200 x 100 cm.
if the Coliseum fell".Serie "Quartiere romano".
Digital Art Ink-jet Print.



Noemí Núñez Núñez
(Pedrafita do Cebreiro - Lugo 1987)

S/T (2012-2013)

Acrílico / Taboa, 50 x 25 cm

Untitled

Acrylic on Table

S/T (2012-2013)

Acrílico / Taboa, 65 x 65 cm

Untitled

Acrylic on Table

S/T (2012-2013)

Acrílico / Taboa, 65 x 65 cm

Untitled

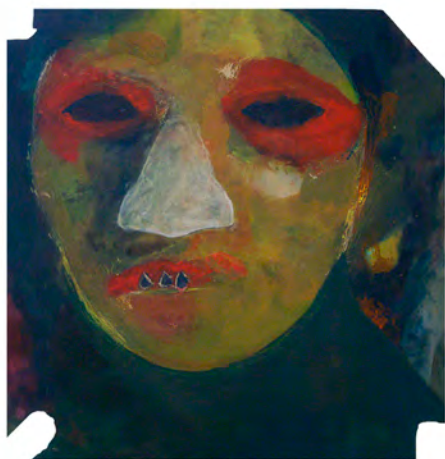
Acrylic on Table

S/T (2012-2013)

Acrílico / Taboa, 65 x 65 cm

Untitled

Acrylic on Table



Patricia Franca-Huchet

(Porto Alegre - Brasil, 1958)

www.eba.ufmg.br/patriciafranca/

O livro de Zénon Piéters (2008-2009)

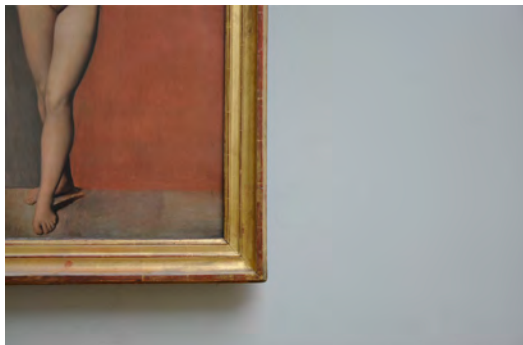
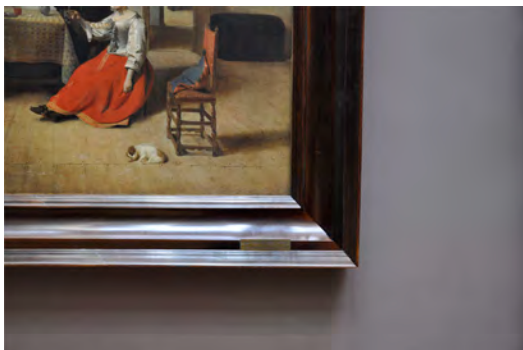
fotografías de 42 x 30 cm impresas en papel de algodón

18 páginas de 28 x 28 cm.

The Book of Zénon Piéters

photos 42 cm high x 30 cm wide, impression in cotton

18 pages 28 cm. high x 28 cm wide to take the wall.



Susana Bermejo Rivera
(Ferrol,)

Aquelas prendas de ganchillo (2014)
mixta / taboa, 94x100 cm
Those crocheted garments
mix on table



Ventura Alejandro Pérez Suárez

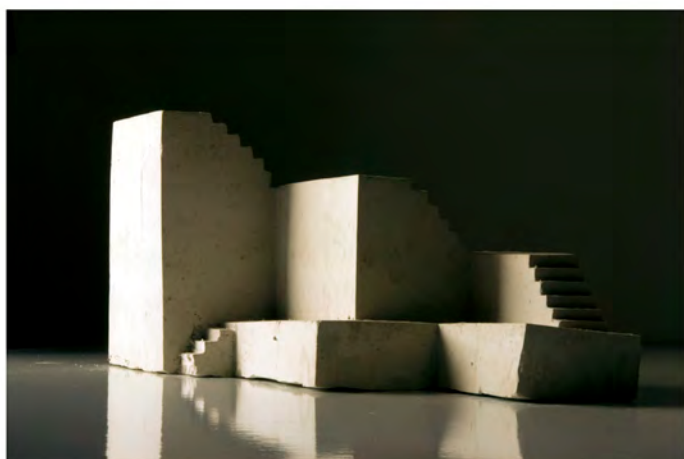
(Vigo, 1992)

Folie (2014)

Encofrado de escayola,
instalación de 100 x 100 x 25 cm. (5 piezas)

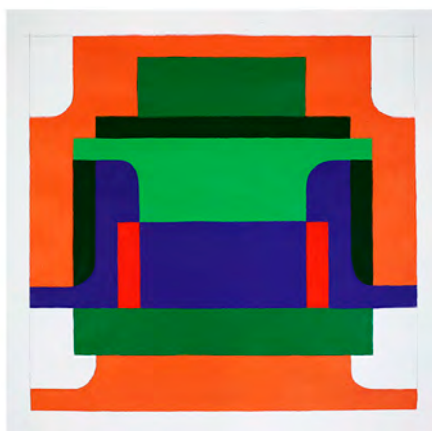
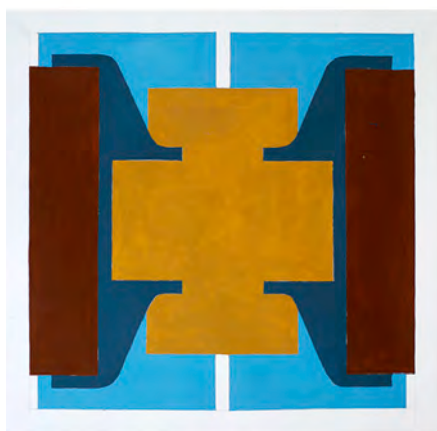
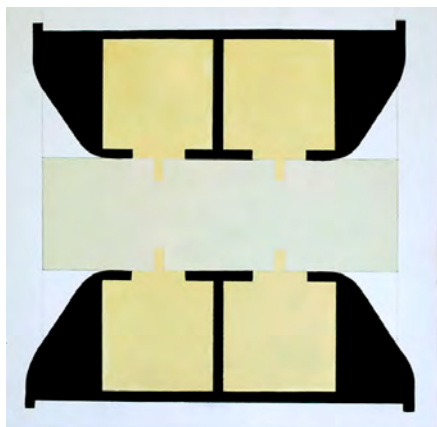
Folie

Plaster formwork, installation (5 pieces)



Victor Mejuto
(Barcelona, 1969)

Retablo da terra do medio (2015)
Gouache / papel, 4 pezas de 50x50 cm
Altarpiece of Middle Earth
Gouache on paper, 4 pieces of 50x50 cm



Weiye Li
(Changsha-China 1987)
<http://www.weiye.li/>

Iluminación (2010)

Performance, traxe, fotografía, medidas variables

Ilumination

Performance, costume, photography . Size variable

Explosións seleccionadas (2009)

Serie escultura, papel (10 pezas), medidas variables

Setected Explosions

Sculture series, paper (10 pieces), Size variable

Xu Guofeng

(Qingdao, Shandong - China, 1974)

Kang Kai

(Siping, Jilin - China, 1984)

Viven e treballan en Shanghai-China

They are living and working in Shanghai-China

<http://www.ccartd.com/artistData/detail/X/2750.html>

Dignatario2 (2010)

Impresión 3/6, 100x100 cm

C-Print 3/6

Dignitary2

Impresión 3/6, 100x100 cm

C-Print 3/6

Detector de Demos 3 (2010)

Impresión 3/6, 100x100 cm

C-Print 3/6

Demon Detector3

impresión 2/6, 100x95cm

C-Print 2/6



Yang Yuanyuan “alias Nimue”
(Vive y trabaja en Tokyo - Japón) 1944
<http://yuanyuanyang.com/>

GIF animados, reproducidos en pantalla de video
animated GIF / vídeo reader

Nova apertura
New opening

Cadran ben
Well-matched

Bico-cú
Kissass

Despedida
Farewell



Yoseba Muruzabal
(A Coruña, 1984)

Totem 1 (da serie “Fenómenos do rural”) (2015)
óleo / lenzo, 192x83 cm

Totem 1 (Phenomena series of rural)
oil on canvas



ZHAO, Yelyuyiti "Guagua"

(Pekín – China 2013)

ZHAO, Rong "Papa"

(Pekín – China 1983)

www.zhaorong.org

"Guagua & Papa"

50 pinturas de Guagua e 4 pinturas de Papa.

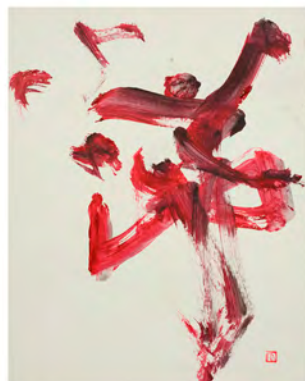
Tamaño por folia, 28x42cm.

Tinta / Acrílico / pluma sobre papel de arroz.

50 paintings of Guagua and 4 paintings of Papa.

Size of the booklet per sheet is 28cmx42cm,

and type of painting is Ink/Acrylic/Color Pen on Paper/ Rice Paper



Zheng Wong
(Harbin – China, 1986)
<http://cattywong.com/>

Cando a carne apodrece, os órganos aparecen, 2013

(Frase Budista)

Técnica mixta 60 x 80cm

When flesh festering , internal organs appeared

(From Buddhism-Patikulamanasikara) (2013)

mix material 60 x 80cm

Ceguei doutro espazo pra atoparte, 2013

Óleo/tea 60 x 80cm

I came from another space to meet you

oil on canvas, 60 x 80cm

Un gato, 2013

Acrílico/cartón con marco 15 x 20 cm

A cat

acrylic on paper with frame, 15 x 20cm

Paisaxe bordada (2014)

Tinta / seda ,Serie de 23 cm de radio

Embroider landscape

Ink on silk Series, 23 x 23cm





XUNTA
DE GALICIA



CONCELLO DE LALÍN
Concellería de Cultura



Museo Municipal de Lalín
"Ramón M^a Aller"