

Beyond The Museum.

New Scenarios For The Exhibition

Más allá del museo.
Nuevos escenarios para la exposición

Maite Ibáñez Giménez

mayteibanez@yahoo.es
Art critic and cultural manager.
Universitat de València
(University of València).

Exhibition's stage has become a changing exercise over time, linked to a way of thinking historically the work. There are new museographic responses born of the participation of artists, architects and designers, and the role of the curator who, at times, transforms his role as theoretician in artist. Following this evolutionary dynamic, the exhibition has thus forged an almost independent identity of the museum itself. The meaning of the work in the place develops a new grammar that turns the exhibition into a work of art and also opens a debate around its current role.

El escenario de la exposición se ha convertido en un ejercicio cambiante a lo largo del tiempo, vinculado a una manera de pensar históricamente la obra. Existen nuevas respuestas museográficas nacidas de la participación de artistas, arquitectos y diseñadores, y al papel del comisario que, en ocasiones, transforma su cometido de teórico en artista. Siguiendo esta dinámica evolutiva, la exposición ha ido forjando así una identidad casi independiente del propio museo. El significado de la obra en el lugar desarrolla una nueva gramática que convierte a la exposición en una obra de arte y también abre un debate en torno a su papel actual.

Key words

Museum, temporary exhibition,
design, curator, scenography

Palabras clave

Museo, exposición temporal,
diseño, comisario, escenografía

Full text available online:

<http://www.polipapers.upv.es/index.php/EME/>

<https://doi.org/10.4995/eme.2018.9871>



Figure 1. GELES MIT, exhibition *La voz del paisaje*. Sala El Almudín, València, 2017. (Photo: courtesy of the artist)

It is rather difficult to think of a random piece, without imagining it exhibited. The scenario that a work of art generates through its dialogue with space invites two interesting replies: On the one hand, it stimulates our way of looking; it also proposes a formula for art creation. This way, a temporary exhibition presents itself before our eyes as the unprecedented result of an encounter, comparable with a work of art from the moment that it acts as a real (actual?) fact, alive and able, from the idea of originality and its *ex profeso* meaning. The very language of art has configured itself around a particular dialectical relationship between form and content, which will provide us with some of the clues within what is called *site-specific*.

Up until the beginning of the 20th Century, the exhibition phenomenon was not able to establish a greater degree of independence. It was practically impossible to separate the internal evolution of the museum, in which the first shows of their collections would contribute some identifying elements, still present in current designs. Later on, formulas using the space as one more plastic material were established. It was the beginning of analysis linked to perception, through the Bauhaus, the design of the Proun Room and the El Lissitzky's *Cabinet of Abstraction* or the proposals of architect Frederick

Kiesler. The exhibition thus materialised other possibilities of putting objects on scene, attempting to arrange the gaze and to highlight the physical position of the spectator. The result implied the challenge and creation of a unique atmosphere, with the place becoming as important as the object.

This would be furthered by the attitude of artists that used the frame of the exhibition to complete the concept in their works. This is made evident through, for instance, the Dadá projects and the surrealist sample of 1938, when authors were invited to abandon any attempt of neutrality, thus encouraging the creation of subjective atmospheres in tune with the group's philosophy. Later on, in 1956, the Independent Group would arrive, installing *This is Tomorrow* in the Whitechapel Gallery of London. Alongside, the Sztuki museum, in Lodz (Polonia), created in the early 1930s as an art centre project first started by a group of artists. One of the most attractive features of such interaction stemmed from the vision behind the design of these exhibition halls, which were conceptualised as a whole, from the readings of the collection.

Likewise, the contributions by some museum directors introduce new patterns to renew the readings of the works of art. Alexander Dorner, from the Landesmuseum of Hannover, since his arrival in



1920 and Alfred Barr ten years later at the MoMA of New York were essential in this path.

The pieces arranged in the so-called *salon style*, covering the entire wall, began then to be placed in a single row. On his part, Barr, concerned with developing an optimum communication at the exhibition hall, analyses the placement of sculptures and paintings, in a study of their relationships, that he developed into a sort of anthropomorphisation of the exhibited piece. If the size of the visitor was approximately similar to the standard envisioned by Barr, the work and the audience would establish a true dialogue.¹ From these examples and others, some scene designers, artists, architects and museum directors clearly layout the exhibition as a result of space research in visual arts, thus strengthening the experimental role in staging an exhibition.

Coming closer to current times, we confirm how the strong presence of temporary exhibitions is

such that they are awarded the use of some of the exhibition halls usually dedicated to the permanent collection. Its configuration vertebrates the activities in the museum, and the art map of alternative centres of the city (Fig. 1). The development of phenomenologic research, as well as questions around anthropology and the study of time, bear witness to the fascination that these contexts generate. It is this which reminds us of theoreticians like E.H. Gombrich, whom already in the 1980s advanced his observations of the attitudes of a public that did not visit museums anymore, but exhibitions.

It is in these line that art centre Dos de Mayo (CA2M) has recently integrated integrado historical studies of museology and museography within the collection *Colección XIII. Hacia un nuevo museo de arte contemporáneo*. The project reviews the devices used in public contemporary art museums of Madrid. The meaning of the installation, analysed as an instrument for perception, presents the historic conditions of the pieces to the context where they were displayed. From this perspective, devices

1. STANISZEWSKI, MARY ANNE, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*, Massachusetts, The MIT Press, 1998, p. 68.



Figure 2. GELES MIT, exhibition *La voz del paisaje*, [detail of the sections *Turista del tiempo* and *Museo*], Sala El Almudín, València, 2017. (Photo: courtesy of the artist)

translated the ideas of art, exhibition, and spectator, sometimes linking them to the representation of power.²

From this theoretical, global concept, an exhibition implies an action that retrieves from obscurity or indifference and allows to re-situate, before the public gaze, that which up until then was private. Sometimes it serves as a catalyst in debates, progressively establishing an organisation sequence which keys have allowed it to establish its own identity beyond the museum. This is the reason why organising an exhibition implies the commitment to question until an optimal effectiveness is

found, together with a sensorial, physic, semantic effectiveness (Fig 2). According to Hans Heinz Holz, if the work of art is 'an object to be displayed', therefore, it is addressed at an audience, "only public exhibition allows the complete development of its representational function."³ It is by taking this path, oscillating between the interpretation of the artistic fact and their presentation formulas, that our experience advances.

The exhibition as a work of art

The changes in the behaviour of art pieces, sometimes of a perishable nature, or built from sound, light or temperature, along with what is known as the "loss of the pedestal" would open a new field of action. The art works could be suspended from the ceiling, hung

2. Desde la fundación del museo del Prado en 1819 y el montaje de sus artistas vivos desde una estética enciclopedista, pasando por la Segunda República, donde Juan de la Encina simplifica la instalación y renueva la luz de la sala, hasta llegar a Fernández del Amo en el Museo de Arte Contemporáneo incorporando mamparas e iluminación cenital, la Sala Negra para exposiciones temporales que rompería la linealidad en la ordenación del montaje, para alcanzar el Museo Nacional de Arte Contemporáneo y actualmente el Reina Sofía. RUBIRA, SERGIO, *Colección XIII. Hacia un nuevo museo de arte contemporáneo* [cat. expo], Madrid, 2016, p. 7.

3. HEINZ HOLZ, HANS, "El museo, cámara del tesoro y lugar de exposición", en *De la obra de arte a la mercancía*, Barcelona, Gustavo Gili, 1979, pp. 90-99.

from the wall, or sat on the floor, thus developing dialogues of a clear scenographic component (Fig. 3). These ephemeral, interactive ingredients describe narratives close to the discourse that takes place in the theatrical space. A succinct historic review of Meyerhold installations confirms that his plastic, luminic and mobile conception translated itself in structures, stairs, platforms and planes. His designs would even transform the theatre into an empty hangar with a naked stage where the public were at all times fully aware of the fact of being in a theatre. For this reason, the director would leave all the lights on, remove the curtain and would allow the spectators to see the backstage.⁴ On his part, Adolphe Appia uses light as the element that creates new multi-dimensional dramatic spaces, while Artaud's theatre comes closest to sculptures which, lacking a centre, surround the spectator to make them the nucleus and part of the work. Later on, the theatre avant-garde of the 1960s would develop an interest on visual perception psychology.⁵

From this angle, we review the exhibition as a phenomenon or performance act that configures its signification through the movement of the audience that moves around, circulates in the exhibition hall, in the way of a ritual dance. In the same way, interpretative stages acquire sense. Next to the purpose-built, new building, constructed as a container cube or "white cube", refurbishing an old space, linked to the concept of *kunsthalle* tackles a series of new relationships with the work (Fig. 4). This typology delves deeper into the field of exhibition research developing what is called a *re-semantisation*, from a new communication function, which disassociates architecture from its origin.

As Isabel Tejada indicates, "sometimes, the materials, formats and techniques used do not allow for a first installation at the studio; the installation at the exhibition hall operates as a revelation".⁶ The field of research stays expanded, and in this context, installation was considered a new art grammar, since specific place is created not only through its occupation but also through projection. However, we must not only consider the behaviour of the work as an active axis. The connotations of spaces, sometimes infringing their primitive use (as a factory,



Figure 3. CAROLINA FERRER / ENCARNA SEPÚLVEDA, *Ángulos del vacío*. Installation: Hierro, espejos, luz negra. Curator: Isabel Justo. Sala del Refectorio del Centre del Carme. València, 2016-17. (Photo: courtesy of the artists)

church, warehouse, convent...), or how seductive seem those domestic spaces of artists (workshops, studios, homes, etc.), which generate a quest for an atmosphere that would be in tune to its creation, nearly parallel or of equal force than the creation itself (Fig. 5).

Through all these, exhibition as a work of art constructed in exhibition halls a true idea laboratory. Daniel Buren, in the context of Documenta V in Kassel, stated that "more and more the theme of the exhibition is not the exhibition of works of art, but the exhibition of the exhibition as a work of art."⁷ The active presence of alternative spaces encouraged the change from a dual dialogue to a plural dialogue, a conversation. Before such diversification of readings, Martí Manen identifies the language of the exhibition with a secret language. "If we would have to establish a comparison between the exhibition and a literary genre, we would get close to poetry. However, the exhibition can also be an essay, displaying the results of some research. It can also be novel, generating narrative paths. It can also be a political discourse, theatrical diversion or any of the combinations we can think of."⁸ In each of these interpretation codes, or meta-languages, the figure of the author converges; we generally would identify it with the curator. They

4. SÁNCHEZ, JOSÉ, A. (ed.) *La escena moderna. Manifiestos y textos sobre teatro de la época de las vanguardias*, Madrid, Akal, 1999, p. 33.

5. ALCÁZAR, JOSEFINA, "La era de la reproducción instantánea", en *La cuarta dimensión. Tiempo, espacio y vídeo en la escena moderna*, Instituto Nacional de Bellas Artes. Centro Nacional de Investigación, Documentación e Información Teatral Rodolfo Usigli, México, 1998.

6. TEJEDA, ISABEL, *El montaje expositivo como traducción. Fidelidades, traiciones y hallazgos en el arte contemporáneo desde los años 70*, Madrid, Trama, 2006.

7. BUREN, DANIEL, "Exposition d'une exposition", en *Documenta V*, [cat. expo], Kassel, 1972, pp. 17-29.

8. MANEN, MARTÍ, *Salir de la exposición (si es que alguna vez habíamos entrado)*, Bilbao, Consonni, 2012, p. 25.



Figure 4. GRETA ALFARO, *Comedias a honor y gloria*. Curator: Alba Braza. Sala La Gallera, València, 2016. (Photo: courtesy of the artist)



Figure 5. GRETA ALFARO, *Comedias a honor y gloria*, [detail of the performance]. Curator: Alba Braza. Sala La Gallera, València, 2016. (Photo: courtesy of the artist)



Figure 6. Exhibition *Julian Opie* advertised from the façade and esplanade of the Instituto Valenciano de Arte Moderno (IVAM), València, 2010. (Photo by the author)



Image 7. Exhibition *Julian Opie*, [detail of the silhouettes in the bays of the exhibition hall]. Instituto Valenciano de Arte Moderno (IVAM), València, 2010. (Photo by the author)

are required to have the ability to formulate readings, establish relationships and construct contexts; first from the collections (also in the role of conservators), and today from a multi-discipline, media-driven realm. On the other hand, when the artist's activity becomes more and more curatorial, it is with little success that we can disactivate the classic dichotomy of the curator as an artist and the artist as a curator. Their sharing the scene of the exhibition fosters work formulas, thus enhancing a peculiar role confusion: while the museum invites some artists to renovate the method to present their collection, curators, sometimes, appropriate a significant part of the construction of meaning of the pieces.

Beyond these aspects, the exhibition operates as a critical device. We share Pilar Bonet's approach when she explains that art, critique and curating are one same attitude towards your gaze upon the world. "The differences between them are revealed in work procedures, not in the impact that they generate".⁹ For Jean-Paul Martinon curatorial work "comprises a fugue within the established framework, to reinvent life and to create new meanings. A political tool outside politicians."¹⁰ Considering its primary exercise as an act to keep a question alive, takes us to the advice (lucid, coherent) of professor Román de la Calle: "No exhibition without reflection". From this creative gaze, the curator implies a theoretical practice on the instrumentalisation of the ways of

seeing. They also promote perception mechanisms in the discourse of the exhibition. These are plural readings stem from subjective narratives and formulas for intervention of the space. What we are dealing with is a dynamisation of polysemy, encouraged through circuits specific to critique, and which is specific to each project and each place.

The 'non-places'

Following the study of language that is developed within and outside exhibition halls, there are other formulas that trace the paths linking the art piece with its surroundings, without explicitly defining the classic physical framework that the exhibition hall is. Pushing the boundaries of architecture itself, we confirm how associative information, which advances the content of the visit, and that would have been formalised in the poster or banner, extends diametrically its mode of action. As a consequence, the concept that would have been traditionally limited to banner design, takes ownership of the façades, to configure a new formal element. This intervention of space, that we could call *pre-exhibition*, necessarily implies an urban context of tacitly agreed signals. The city's scenography thus renovates its image and, through the language of the exhibition, some squares, avenues or landmark buildings are transformed in suggestive resources, that bring the language of the exhibition hall outside (Fig.6). Different resources such as lighting, the use of windows as a frame for signs and icons, along with other scenography details, set up different ways to

9. BONET, Pilar. "El comisariado es como poner la mesa e invitar a la gente a cenar", en BASSAS, XAVIER (ed.) *Genealogía curatorial. 26 comisarios en diálogo*, Madrid, Casimiro, 2016, p. 73.

10. MARTINON, JEAN-PAUL, *The Curatorial. A Philosophy of Curating*, Londres, Bloomsbury Academic, 2013, p. 4.

play with the visual through lams, video screens or vinyl silhouettes.

The visitors to an exhibition activate previous cognitive patterns with which they associate new information. It is there where we can understand learning as an experience involving social, emotional, play-related aspects. When this happens, the museum becomes a privileged institution for cultural encounters, a space for social construction that is open to dialogue. Constant examples keep cropping up for some years now, such as the façade of the Fundación Telefónica building. It announced Nam June Paik's 2007 exhibition with large video screens built into the recesses of their building in Gran Vía, Madrid. Closer to us, the intervention in the windows of the Benicarló Palace, also known as the Borgia Palace, site of *Les Corts Valencianes* (Regional Government of Valencia), covered with the faces of characters by artist Manuel Boix. Such theatricalisation announces the commemoration of year of the Borgias, and a sculpture exhibition indoors, thus transforming the austerity of the 15th Century building. A third project to be here remembered is the integration of the mural by Josep Renau, *La marcha de la juventud hacia el futuro*. This was a full scale reproduction in the cloister of cultural centre La Nau, which spread across the different spaces, connected them and revealed the exhibition to the visitors to the centre for other activities.

Along these lines, sharing spaces with the citizen materialises itself by opening the exhibition halls to the street, with large window displays that stay lit at night. This was the case of the Giacometti and Julian Opie's exhibitions, both at the IVAM (Fig. 7). With one singular stroke of great visual richness, the projects reached beyond formal rigidity, integrating in the public *agora*, thus transforming the city in a great exhibition hall. In Juan Carlos Rico's words, "each façade of a building may work in the urban media as a panel within an exhibition".¹¹ Such nod implies a challenge, it aims for experiencing the ad as an art intervention. This would be done from a place that, officially, according to Marc Augé, is truly a 'non-place'.

Questioning the discourse

The political and social meanings of the exhibition intervene and may cause to consider that there exists a certain degree of manipulation in the exhibition. It may be with goals that are educational, patriotic or prestige-related, or it may reach some

of the current readings that question their own position and ways to tell art. The exhibition *Mil bestias que rugen*. Dispositivos de exposición para una modernidad crítica which opened in October 2017 at the Centro Andaluz de Arte Contemporáneo (CAAC), gathers some contemporary artists who display their interest for "critically dealing with aspects of the exhibition phenomena, with a strong awareness of the sense of history and fiction mechanisms (historical and fictional?)."¹² To this end, the authors research some of the collections, museums and exhibitions of the past, reflecting on absences, silences or directed modes.

The configuration of the exhibiton in the 1980s, constructed narratives that not only spoke of the artistic fact, but also included the filtration of dominant ideologies and new revisions of the discourses of the institution from readings of the past and the present. There are other aspects that could currently be subject to review, including the figure of the curator, whom for some is transformed from author to mediator. The importance of their work as a proposition, thus preventing it from being a one-way discourse is highlighted. The objective would be to generate a relationship between the exhibition and the audience, that builds a collective value, thus representing a gaze upon the world (Fig. 8).

The exhibition as an open discourse allows to access its own questioning. Two outstanding examples for the language of museography itself come from the Biennale di Venezia and the Bienal de Sao Paulo. In the first case, Oscar Niemeyer's proposal, in 2008, also known as the "bienal of vacuum/emptiness", displayed the second floor of Ivo Mesquida's building, without any art works. There was 'nothing' being exhibited, therefore, following the classic pattern, nothing could be seen. A risky proposal that translated the idea of living the exhibition space. The spectator's imagination constructs a sample of infinite possibilities from exhibition halls that do not set the limits; the initial point being the curator thus daring to invite us to visit such spaces for the first time.¹³

The second example comes more recently from the Palazzo Fortuny. The collective exhibition *Intuition* curated by Axel Veervoordt and Daniela Ferretti for the 57th *Biennale di Venezia* offered a combination of works (by Marcel Duchamp, Remedios Varo, Joseph Beuys, Anish Kapoor, Bernardi Roig or Ann Veronica

11. RICO, JUAN CARLOS, *El paisajismo del siglo XXI. Entre la ecología, la técnica y la plástica*, Madrid, Sílex, 2004, pp. 188-89.

12. FERNÁNDEZ LÓPEZ, OLGA, *Mil bestias que rugen. Dispositivos de exposición para una modernidad crítica* [cat. expo], CAAC, 2017, pp. 5-8.

13. El proyecto de Mesquita traduce el anhelo del artista Yves Klein desde su frase "Los pájaros deberían desaparecer!" en una nueva forma de vivir el escenario expositivo.

Janssens). The project aimed at developing a work in progress from the process stimuli of the sensation, apparently without further details.¹⁴ The exhibition space was entered with funeral steles and smoke installations, through a damp, darkened basement. In a nearby room, a cabinet of wonders would construct the evocative scene that would activate the work across the rooms. The selection of historic, modern and contemporary works would set some concepts such as intuition, dreams, fantasy, meditation, hypnosis or inspiration, which would be thus laid out and connected. To accomplish this narrative, it was necessary to surround the spectator in a sort of paranormal fantasy, transforming the intellectual and physical aspects of the visit into an emotive one.

On the other hand, beyond the museum and the classic exhibition hall, a virtual space, still quite unexplored, New Media art progressively incorporates itself to the exhibition. From its ephemeral, interactive component, it questions the limits of the museum (as an institution as well as a container), which continues searching the best formula to present it. A kiosk, a wall, a door... A true challenge to install, since, as we have confirmed with the previous examples, it is not only the case of a physical space, but also the representation of the experience. Sometimes we will have to choose between the two options: the white cube or the black box, instead of a hybrid reading. This is why the art centres that are open to such projects should combine a clear flexibility that would allow them to generate a sort of 'permeable Web', in which a black box, a white cube, a time, a laboratory and a situation are conjugated.¹⁵ With this perspective, New Media art could open up an interesting opportunity to re-think curatorial practices; the installation of the work, its relationship with the institution, spatial flexibility and the gaze of the public. In this line, and highlighting the very process of displaying the piece and connecting it to the spectator, the exhibition demands new ways to do, beyond the museum.

Summarising some of the ideas we have dealt with here, we highlight the discussion encouraged from the CCBLab some weeks ago, in which, it was debated in social media what are exhibitions for. The conversation started with the contributions by young curators Lluís Nacenta (opposed to the sense of exhibition, does not share that it is the most



adequate format to carry out a communication exercise that would aim at being informative) and José Luis de Vicente (on the yes side, understands the exhibition as a narrative, ephemeral device, in which the curator is not a non-negotiable author, and the limited resource is the spectator's attention). This microdebate on Twitter provoked interesting participation. From it some questions surfaced, such as, what is an exhibition for? Or how is it optimal, when it comes to narrative? Under the hashtag #expoSIexpoNO, a poll would offer a summary in numbers, around the central question 'is an exhibition the adequate format to explain things?', where a 62% supported 'Yes, and it will always be', as opposed to 38% who answered: 'No, it is outdated'.

Such result, in the end, points at the need to review the integrated resources in the installation, and in the communication in the exhibition halls, to carefully develop the discourse that we put forward in each project and, mainly, to define who is speaking in an exhibition. About the rest, it still has plenty to tell us.

¹⁴ "La intuición es la capacidad de adquirir conocimiento sin pruebas, evidencia o razonamiento consciente: un sentimiento que guía a una persona a actuar de cierta manera sin entender por qué." Texto de presentación de la muestra

¹⁵ BLASWICK, IWONA, "Temple, White Cube/Laboratory", en *What Makes a Great Exhibition*, 2007.



Image 8. Exhibition Covers (1951-1964). *Cultura, juventud y rebeldía*. Curators: Justo Serna and Alejandro Lillo. Sala Academia del Centre Cultural La Nau. Universitat de València, 2012-13. (Photo: Courtesy of MATRA Museography)

Bibliography

- ALTSHULER, BRUCE, *Salon to Biennial: Exhibitions that Made Art History, volume I, 1863-1959*, London, Phaidon Press, 2008.
- AA.VV., *Colección XIII. Hacia un nuevo museo de arte contemporáneo*, [cat. expo.] Madrid, Centro de Arte Dos de Mayo (CA2M), 2016.
- AA.VV., *Documenta V* [exhib. cat.], Kassel, 1972.
- AZARA, PEDRO; GURI, CARLES, *Arquitectos a escena. Escenografías y montajes de exposición en los 90*, Barcelona, Gustavo Gili, 2000.
- BASSAS, XAVIER (ed.) *Genealogías curatoriales. 26 comisarios/as en diálogo*, Madrid, Casimiro, 2016.
- FERNÁNDEZ LÓPEZ, OLGA, *Mil bestias que rugen. Dispositivos de exposición para una modernidad crítica* [cat. expo.], Centro Andaluz de Arte Contemporáneo (CAAC), 2017.
- HEINZ HOLZ, HANS, *De la obra de arte a la mercancía*, Barcelona, Gustavo Gili, 1979.
- IBÁÑEZ GIMÉNEZ, MAITE, *IVAM- Centre del Carme (1989-2002). La exposición como obra de arte*. Valencia, Institut Alfons El Magnànim, Diputació de València, 2011.
- MANEM, MARTÍ, *Salir de la exposición (si es que alguna vez habíamos entrado)*, Bilbao, Consonni, 2012.
- MARINCOLA, PAULA, *What Makes a Great Exhibition?* Philadelphia, ed. Philadelphia Exhibitions Initiative, 2006.
- MARTINON, JEAN-PAUL, *The Curatorial. A Philosophy of Curating*, Londres, Bloomsbury Academic, 2013.
- PICAZO, GLÒRIA (ed.), *Impasse, 4: Exposiciones de arte contemporáneo: Importancia y repercusión en el arte español*, Lleida, Centre d'Art La Panera, Ajuntament de Lleida, 2004.
- RICO, JUAN CARLOS, *La investigación teórica: Museos, del templo al laboratorio*, Madrid, Sílex, 2011.
- SÁNCHEZ, José, A. (ed.), *La escena moderna. Manifiestos y textos sobre teatro de la época de las vanguardias*, Madrid, Akal, 1999.
- STANISZEWSKI, MARY ANNE, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*, Massachussets, The MITT Press, 1998.
- TEJEDA, ISABEL, *El montaje como traducción. Fidelidades, traiciones y hallazgos en el arte contemporáneo desde los años setenta*, Madrid, Trama, 2006.

Maite Ibáñez

PhD in Art History, she is one of the lecturers in the Graduate Diploma in Art Education and Museum Management by the *Universitat de València* (University of València). Her articles have been published in magazines *Lápiz*, *MAKMA*, *Revista de Museología* and *Archivo de Arte Valenciano*. She develops her research work around the history of temporary exhibitions and their relationship with space. Since 2002, she has also been as management technical staff at the exhibition centres *Centre Cultural La Nau* and the *Palacio de Cerveró* of the *Universitat de València* (University of València).