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GAP PROJECT

Graffiti Art in Prison

*Cultural heritage management:
reusing prisons as spaces for contemporary art*

Public access sessions

Fifth Intensive Study Week

University of Zaragoza, January 16th – 20th 2023

In collaboration with

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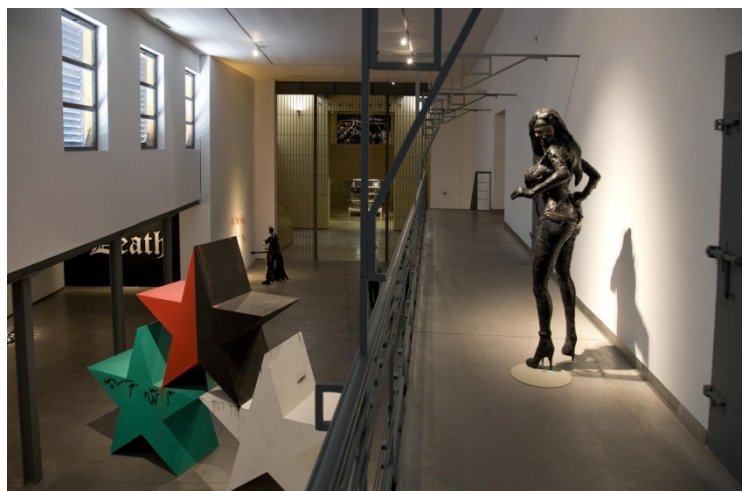
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Cultural heritage management: reusing prisons as spaces for contemporary art

Prisons are historical constructions, considered nowadays as a trace of history, most evident through the existence of historical graffiti. In general, this typology is linked to dark emotions and feelings, such as pain and repression. In this sense, prisons are one of the best examples of 'dissonant heritage', a new concept in the field of heritage studies. On the one hand, these buildings could have some important values for the history of architecture and the conservation of cultural heritage. On the other hand, they could be transformed in something different with the introduction of new uses, for instance exhibition of contemporary art, but other possibilities for reuse will be explored. Accordingly, in this week we will study prisons from the heritage point of view, considering their cultural value, analyzing potential new uses, and exploring the possibility of contemporary art, including graffiti, to change the uncomfortable feelings linked to these places. We will include cases in Spain and in other countries to compare experiences and to evaluate their possibilities to change the perception of society about prisons and prisoners.



Centro Cultural La Modelo (Barcelona)



Domus Artium (Salamanca)



Pueblo viejo de Belchite (Zaragoza)

PROGRAM - Public access sessions

MONDAY, JANUARY 16th

Location: Edificio Paraninfo, Sala PilarSinués ([Google Maps](#))

9.30 – Reception

10.00 – Institutional Greetings

10.30 – 11.30 – **Almudena Cruz Yábar**, Directorate General for Democratic Memory, Ministry of the Presidency, Government of Spain, *The Law of Democratic Memory and its effects on Spanish Cultural Heritage*

11.30 – 12.30 – **Pilar Bernard Esteban**, Lawyer and art historian, expert in Human Rights and Fundamental Freedoms and Legislation on cultural heritage, *The Law of Democratic Memory of Aragon: some social and legal implications*

TUESDAY, JANUARY 17th

WEDNESDAY, JANUARY 18th

Location: Campus San Francisco, Univesity of Zaragoza

The transformation of prisons for cultural use

Location: Aula 0.11, Facultad de Educación, ([Google Maps](#))

9.00 – 9.15 – **Ascension Hernández Martínez**, University of Zaragoza, *Introduction to the session*

9.15 – 10.00 – **Rubén Tostado González**, Salamanca City of Culture and Knowledge Foundation – Domus Artium Salamanca, *Climbing walls, breaking bars. How a prison becomes an art centre*

10.00 – 10.45 – **Giovanna Fiume & Paolo Inglese**, University of Palermo, *The memory of prisons is built on fragile foundations. How to rethink its use*

10.45 – 11.00 – Coffee break

11.00 – 11.45 – **Daniel Talesnik**, University of Cambridge, *Refurbishment of the Main Cell Block at the Parque Cultural Valparaíso. Online participation*

11.45 – 12.30 – **Elizabeth Hoak-Doering**, PhD student of the GAP project, *Seeing and not-Seeing. Museums and Memorials*

12.30 – 13.15 – **Laura Barreca**, Museo Civico Castelbuono (Palermo), *Museum as a public device. Accessibility, participation, sustainability*

THURSDAY, JANUARY 19th

Location: IAACC Pablo Serrano

The role of associations in the management of uncomfortable heritage

Location: Instituto Aragonés de Arte y Cultura, Contemporáneos ([Google Maps](#))

17.00 – 17.10 – **Julio Ramón Sanz**, Instituto Aragonés de Arte y Cultura, Contemporáneos – Museo Pablo Serrano, *Greeting and presentation of the Museum*

17.10–17.15 – **Gabriella Cianciolo**, University of Cologne & **Jorge Jiménez López**, University of Zaragoza, *Introduction to the session*

17.15 – 18.00 – **Asociación Txinparta – Fuerte San Cristóbal. Red de Memoria Colectiva**, *The case of the Fort of Mount San Cristobal. A conflicting management of the main Francoist prison in the region*

18.00 – 18.45 – **Asociación por la Recuperación de la Memoria Histórica de Aragón, ARMHA's** trajectory: a concrete example in Aragonese memorialism.

18.45 – 19.00 – Coffee break

19.00– 20.00 – **Alberto Castán Chocarro**, University of Zaragoza, *Visit to the exhibition: Aragón y las artes 1939 – 1957*

FRIDAY, JANUARY 20th

Location: Campus San Francisco, University of Zaragoza

The historical prisons in Spain, an example of difficult heritage

Location: Aula 0.11, Facultad de Educación, ([Google Maps](#))

16.00 – 16.15 – **Pilar Biel Ibáñez**, University of Zaragoza, *Introduction of the session*

16.15 – 17.00 – **David Moriente**, Autonomous University of Madrid, *The spectral memory: problems around historical restitution of Carabanchel Jail (Madrid, 1944-2008)*

17.00–18.45 – **Pilar Cruz**, Art historian and independent cultural manager, *La Modelo (Barcelona). From a model of repression to a model of citizen culture and participation*

18.45 – 19.00 – Coffee break

19.00 – 19.30 – Conclusions and closing of the 5th Intensive Study Week

BIO&SYNOPSIS



Almudena Cruz Yábar,
Head of the Support Unit - Cultural Affairs
Directorate General of Democratic Memory, Government of Spain

Is a state curator currently responsible for cultural affairs at the Ministry of Presidency, Relations with the Parliament and Democratic Memory of Spain. Previously involved in cultural heritage protection at the Department of Fine Arts at the Ministry of Culture and Sports where she was head of European affairs and Spanish delegate at the EPA Cultural Routes and the CDCCP. She is member of HEREIN and the Reflection Group "EU and Cultural Heritage", the Action Group "Integrated approaches to dissonant heritage", "Over tourism in European destinations", among other working groups, as well as Spanish delegate at IHRA. She worked for almost a decade in the Contemporary Art Museum Reina Sofía in Madrid, where she was in charge of the coordination of art works acquisitions, exhibitions, film series, seminars and publications and curator at the photographic department specializing in war conflicts. She worked later at the law department of the National Prado Museum. Furthermore, she is currently an associate professor at the Art History Department of the Complutense University where she teaches Museology and Contemporary Art. She has PhD in Art History, a Master in Contemporary Art History and Visual Arts, a law degree. She is an independent researcher and curator.

The Law of Democratic Memory and its effects on Spanish Cultural Heritage

Spain has a contentious past that remains visible through sites, buildings, monuments and other types of cultural heritage, which can be re-signified to reconcile it with a positive and mature contemporary identity which puts peace at the forefront of the Spanish society. The presentation further aims to describe how Spain is dealing, through the new Law of Democratic Memory and within the cultural realm, with this vast amount of heritage, how the country is making an effort to not forget the past, preserving its cultural traces and promoting memory through heritage in order to never indulge again in antidemocratic behaviors.



Pilar Bernard Esteban
Lawyer and art historian, expert in Human Rights and Fundamental Freedoms and Legislation on cultural heritage.

She holds degrees in Law (1998) and Art History (2000), as well as a PhD "cum laude" in the "Human Rights and Fundamental Freedoms" programme (2018) from the University of Zaragoza. At the Autonomous University of Madrid, she has studied the Master in Governance and Human Rights (2014-2015), being part of the team of researchers of the UNESCO Chair in Culture of Peace and Human Rights (2014-2019). In 2014 she had an internship at the Inter-American Commission on Human Rights (Washington DC).

In the legal field, she has devoted herself to the study of the protection of human rights, with a special focus on amnesty laws, which resulted in the publication of her doctoral thesis "Life, personal integrity and the disappearance of persons in the European and American human rights systems" (2020).

In the field of cultural heritage, she has published several articles analysing the Aragonese cultural heritage Law, cultural parks in Aragon and European and Spanish legislation on cultural landscapes.

The Law of Democratic Memory of Aragon: some social and legal implications

The duty to remember, which implies the management of democratic memory, includes the responsibility of the public authorities to protect the subjective right to seek the truth of the facts, to protect the victims for their commitment to democracy, freedom and social justice, and to have sufficient means to repair the damage.

The approval of this law in 2018 has had direct consequences in several areas, some of which will be the subject of commentary, such as in the legislation regulating cultural heritage, in the re-signification of public places, as well as in the recognition of the work carried out by memorialist organisations, the dignification of victims or a more rigorous historical knowledge.

All of this is framed within the set of principles drawn up by the United Nations and the international treaties that develop them. In order to serve as a reference, several examples of good practices at the European and American levels will be discussed.



Rubén Tostado González

General Manager of the Salamanca City of Culture and Knowledge Foundation and lecturer in the University of Salamanca

Academic Formation: Bachelor's Degree in Filology, by the University of Salamanca, Ph. D. in English Literature; Master in text Edition by the University of Salamanca; Master in Human Resources.

Professional career: General Manager of the Salamanca City of Culture and Knowledge Foundation, being this a public institution promoted by the Municipality of Salamanca dealing with cultural and educative programs in the city. Lecturer in the University of Salamanca. Research fields: Medieval and Renaissance Literature

Climbing walls, breaking bars How a prison becomes an art centre

DA2 –Domus Artium 2002- is a contemporary art centre directly managed and supervised by the Foundation Salamanca City of Culture and Knowledge. This Foundation is a public institution created by the Municipality of Salamanca in order to manage and deal with cultural and educative fields in our city.

DA2 is located on a rehabilitated building that formerly was the main prison in the whole province of Salamanca, built in 1930 and inaugurated the following year by the general prison manager during the Spanish Second Republic. The rehabilitation Project was awarded the Regional Restoration Prize and also won the ARPA award, granted by the Association of Historic Heritage Restorers.

The museum was opened to public on April 22nd 2002, being one of the most remarkable cultural spaces inaugurated in our city as a consequence of our designation by UNESCO as European City of Culture that year.

The main goal aimed to be achieved was to promote and enhance the most valuable architectonic features as well as to erase and suppress those low quality additions made throughout the years, in order to give visitors a clear view of the transformations the building had suffered by means of both the contrast in forms

and materials found in the facades, and the modifications made in the windows present in the old isolation rooms and cells.

In addition to the CAEM –Centre for Scenic Arts and Music- this museum of modern art has become the most remarkable cultural space outside the historic centre of the city. Its location is a proof of the growth the city has experienced recently, as well as the interest of the Municipality so as to extend and disseminate culture outside the old city limits.

DA2 was conceived with the purpose of providing Salamanca with a new cultural space focused on modern art, in a city that in the course of the last years has made a great effort so as to renovate its cultural programmes, with an attractive mixture of a huge historical heritage and contemporary art exhibitions that comprise visual, scenic and musical arts.

The exhibitions performed in the DA2 since its inauguration till nowadays are highly outstanding because of a firm and deep support of the newest national and international artistic movements, chiefly those tendencies developed since the last decade of the XXth century, as well as the constant support to local and regional artists.



Giovanna Fiume
University of Palermo

Giovanna Fiume taught Modern History at the University of Palermo. She studied the different aspects of Mediterranean slavery (with particular attention to the use of canonisation processes for the history of slavery), the construction of the model of black holiness, the redemption of captives, the diasporas and exchanges between different religious cultures and conversions. On these topics she organised international conferences and published numerous essays for Italian and foreign journals. She also wrote the following books: *Il Santo Moro. I processi di canonizzazione di Benedetto da Palermo (1594-1807)*, Milano 2008; *Schiavitù mediterranee. Corsari, rinnegati e santi di età moderna*, Milano 2009; *La cacciata dei moriscos e la beatificazione di Juan de Ribera*, Brescia 2014. On the graffiti, drawings and writings in the Palermo prisons of the Holy Office she edited: *The Graffiti of the Inquisitorial Prison in Palermo. New Perspectives*, "Quaderni storici", n. 157 (2018) and *Parole prigioniere. I graffiti delle carceri del Santo Uffizio di Palermo*, Palermo 2018, both with Mercedes García-Arenal and she wrote 'Soundless Screams': graffiti & drawings in the prisons of the Holy Office in Palermo, "Journal of Early Modern History", n. 21 (2017) II.; *Strepitussilentii. I graffiti dei carcerati del Santo Uffizio a Palermo*, in "Giornale di storia", n. 24 (2017); *La Domus funesta dell'Inquisitore*, in Rita Foti, *Inventario dei graffiti del Santo Uffizio in Sicilia*, Palermo, 2022 and the book *Del Santo Uffizio in Sicilia e delle sue carceri*, Roma, 2021.

The memory of prisons is built on fragile foundations. How to rethink its use

In my speech, I will briefly examine the state of the sources (both archival documents and graffiti, drawings and wall writings) which I used for the history of the prisons of the Holy Office in Sicily. It will emerge clearly how, between the Early modern and the Contemporary age, they have survived dispersions and destructions that make them a true relic today. This condition emphasizes the need for their conservation and protection as an adamant prerequisite for any possible reuse project. On the

other hand, their fragility makes them suitable for applying advanced technologies, both for their further decoding and for constructing a digital database that can relieve the pressure of scholars and visitors to the site. Together with other professors and scholars we have proposed to the University the establishment of a Center for studies on prison, justice and human rights in which we want to expand both the geographical area (to all the district courts of the Inquisition), the arc chronological (up to the contemporary prison), as well as the disciplinary approach.



David Talesnik
University of Cambridge

Daniel Talesnik is an architect from the Universidad Católica de Chile and holds an MSc AAD and a PhD in the History and Theory of Architecture from Columbia University, awarded for the dissertation “The Itinerant Red Bauhaus, or the Third Emigration.” He has taught at the Universidad Católica de Chile, Columbia University, Illinois Institute of Technology, and Technische Universität München. At the Architekturmuseum der TUM, where he worked between 2017-2022, he curated “Access for All: São Paulo’s Architectural Infrastructures” (2019), and is the co-editor of the exhibition catalogue (Park Books, 2019). This exhibition was also shown at the Center for Architecture, New York (2020-2021), Swiss Museum of Architecture, Basel (2021), and excerpts at the São Paulo (2019) and Venice (2021) Architecture Biennales. His last Munich exhibition is “Who’s Next? Homelessness, Architecture, and Cities” (2021-2022), and he is the co-editor of the exhibition catalogue (ArchiTangle, 2021). This last exhibition will be shown at the Museum für Kunst und Gewerbe Hamburg between October 14, 2022 and March 12, 2023. Besides publishing numerous essays and book chapters, he is a contributing author and the editor of the book *Santiago de Chile 1977-1990: arquitectura, ciudad y política* (Ediciones ARQ, 2020).

Valparaíso is a coastal town, located some 120 km away from Santiago, Chile’s inland capital. The former main port of Chile has over 40 inhabited hills, and in the intersection of the Carcel and Panteón hills on the site of the former Public Jail—which is also the largest flat surface on the hills—we find the Parque Cultural Valparaíso. This project includes the refurbishment of the former jail’s main cell block, and what is extraordinary is that the walls of the former cells that held 1300 inmates at the time of its closing in 1999, have been persevered intact. After describing the story of the site, which besides the old prison and prison walls also includes the former colonial gunpowder magazine as a relic, the winning project for the cultural center will be explained followed by a zoom-in on the refurbished prison building. This building has music, dance, and general workshop rooms, among other programs, and the original paint and graffiti of the inner walls of the prison cells is visible throughout. Selected in an open competition in 2009 out of 114 entries, the winning project by architects Jonathan Holmes, Martin Labbé, Carolina Portugueseis, and Osvaldo Spichiger was built in 2010-11, and the preservation of the original painted walls became a central design strategy, which gave way to interesting structural and architectural decisions. The relevance of the refurbishment of the main cell block, which was gutted and a new building was nested inside that not only accommodates the new program but also allows for the old walls to stand, goes beyond the preservation of the prisoners’ graffiti. The interest of this project lies in the juggling of complex variables like memorialization and preservation, along with the organization of a state-of-the-art building for the performing arts.



Elizabeth Hoak-Doering

She is an interdisciplinary artist and writer. She is currently working on a doctoral thesis in Classical Archaeology at Humboldt Universität zu Berlin about ancient and modern graffiti, titled “Intentions Through Hands and Time.” Focusing on non-textual, non-pictorial markings, Ms Hoak-Doering’s research turns to the human body for continuity from past to present in her analyses of plain lines. The primary source for this work is her independent research at the former Stasi prison, Berlin-Hohenschönhausen. Publications in peer-reviewed journals, along with her artwork can be found online and through her website hoak-doering.com. Her drawings and installations are exhibited and collected internationally, and in 2011 she represented the Republic of Cyprus in the 54th Venice Biennale of Art. From 1999-2006 she lectured in fine art at the University of Pennsylvania and she was Associate Professor of fine art at the University of Nicosia until 2017. Ms Hoak-Doering is based between Cyprus, Berlin and Philadelphia where she grew up.

Seeing and not-Seeing. Museums and Memorials

This talk is centred around Lichtenberg District, a part of Berlin where some of the most consequential buildings from the GDR period are located, and which has deep history with the Soviet control of East Berlin and before that, National Socialism. Lichtenberg includes the former Stasi prison, Berlin Hohenschönhausen which is now a memorial and a museum. This memorial is organised in a “bricks and mortar” approach to preservation and display, where the ticket office and gate provide conceptual limits on some uncomfortable parts of the recent past. Refining this idea takes the talk to the surrounding areas of Lichtenberg District: the Rummelsburg Memorial, and the small Wuhlheide memorial in the Tiergarten. Each of these provoke questions as to what are the limits of a prison; of a museum; or a memorial? How far into architecture, time and place does injustice penetrate, and why is it so hard to stay alert to past injustice? One of the ideas in this open-ended talk is how limits — physical and temporal — make us comfortable, by seeming to put the grotesque aspects of the past in place, outside of which regular life can resume. If the purpose of a museum, or memorial, is to encourage reflection and thinking, how can we make sure that we see, that we don’t get used to the memorial, that history’s sting continues to be felt in the present?



Laura Barreca

She is Professor of History of Contemporary Art at the Academy of Fine Arts in Catania, Ministry of University. Since 2019 she is Artistic Director of mudaC, Museum of Contemporary Art of the City of Carrara, recently reopened with a new museum’s display of the permanent collection. Since 2014 she has been working as a Director of the Museo Civico in Castelbuono (Palermo). She is currently working as Artistic Coordinator of GAP-Graffiti Art in Prison, Erasmus+ project (University of Palermo, Kunsthistorisches Institut in Florenz - Max Planck Institut, la Universidad de Zaragoza, Abadir Academy of Art and Design, Catania). She collaborates with the Fondazione Scuola dei Beni Culturali of the Italian Ministry of Culture as a member of the scientific committee for “Art and Public Space” project, and as a member of the Italian scientific board for the project “Toolkit for Museum”. After a Doctorate in Preservation of Contemporary Art, in 2009 she won a Fellowship at the Italian Academy for Advanced Studies at Columbia University, New York. Between 2007

and 2009, she worked as Junior Curator at PAN|Palazzo delle Arti Napoli. She has been curator and member of juries and scientific committees for museums, private and public institutions, such as Fondazione MAXXI, Fondation Ariane de Rothschild, Italian Cultural Institute of New York and Paris, Fondazione la Quadriennale, Rome, Fondazione Pastificio Cerere, Rome, Civitella Ranieri Foundation, Perugia-New York, Fondazione Merz and others. In 2012 she co-curated (with Davide Quadrio) the City Pavilion-Palermo at 9. Shanghai Biennial, China. She is author of several articles and academic papers, and has been invited to present lectures in international conferences. She wrote *Arte e Tecnologia. Dalle Avanguardie storiche alla New Media Art (Art and Technology. From Historical Avangards to New Media Art)*, 2013, Aracne Editore and co-author (with Andrea Lissoni, Luca Lo Pinto, Costanza Paissan) of the book *Terrazza. Storie, artisti, luoghi in Italia negli anni Zero*, Marsilio Editore, 2013.

Museum as a public device. Accessibility, participation, sustainability

Recently, the commitment of museums has focused on younger generations and creating a shared language with different or marginalized groups of publics or far from the cultural life of a community. This trend has emerged from the general awareness that museums act on the community as “relational devices”, becoming reliable interlocutors, supporting local cultural practices, investing in tangible and intangible heritage, engaging audiences.

Reimagining museums means rethinking them in their relationship with the public, with new social functions, extending the museum professions into sectors and disciplines such as education and social inclusion. Only by embracing a new identity, museums will be places for *participation, education, inclusivity*, such as schools. Contemporary museums are cultural agencies for the community and for social progress and engagement, but even more places in which to exercise intelligence and imagination.



Hercules Morais

Actor, Professor, Teacher and Multidisciplinary Researcher. In partnership with the actor and researcher Lee Taylor, he founded the Núcleo de Artes Cênicas (NAC), with the aim of deepening research, reflection and discussion about the actor's work in contemporary theatre (currently one of the most popular schools of artistic training with a focus on the actor's work in the country).

He has worked at important centres of artistic knowledge: TUSP (Núcleo Artístico de Teatro da USP), CPT (Centro de Pesquisa Teatral, coordinated by Antunes Filho) and ULM (Centro de Estudos Musicais Tom Jobim - Universidade Livre de Música). Degree in Theatre from Pontifícia Universidade Católica - PUC/SP. Full Degree in Philosophy by Faculdade de São Bento de São Paulo - FSB/SP. Master by the Programa de Pós-Graduação do Instituto de Psicologia da Universidade de São Paulo - IP/USP. His entire career has been linked to the São Paulo Group Theatre, especially with Antunes Filho at the Centro de Pesquisa Teatral (CPT) and with the Amazonian director and playwright Francisco Carlos, with whom he has worked in more than 10 theatrical shows, interested in unravelling and problematizing the Brazilian identity with its authors and themes of origin, on stage and as protagonist in works with: Bete Coelho, Giulia Gam, Gergette Fadel, Alessandra Negrini, Sergio Guizé, Celso Frateschi, Júlio Machado, Lee Taylor, Ondina Clais among other artists and colleagues, known for the avant-garde in their research in São Paulo theatre. Since 2013 he develops his research at CIA UM (founding member) together with Rodrigo Audi, Rita Pisano and other collaborators.

Burning the house (Doc. 48 min) - Dir. Hercules Morais

This work integrates the current insurgent scenario of feminine points of view's manifestations about the world. However, when observing identity, documentary and autobiographical issues, we try to create spaces for otherness discussions that are common regardless of gender. Every social problem is relational. The fight must be collective! The state of quarantine has left even more explicit the path we must go through until women can conquer their economic, emotional or political enfranchisement. Observing the increasing numbers of reported domestic violence in Brazil during this period, and the importance of art experiences in reclusive moments, we thought it would be fundamental to propose meetings where women from different contexts would be able to reflect and create meanings about the world through aesthetic experiences in dialogue with Mindfulness. We selected twelve women (victims of domestic violence and those released from the penitentiary system) who went over 5 artistic experiences in the course of two months. The whole journey occurred remotely through video and phone calls.

At the end, interviews were conducted with the aim of collecting the residual elements from the meetings, significant evidence of what remains from the experiences they went through. We intended to show and discuss resignification, construction and elaboration of meanings about themselves and new conditions of listening and reading the world.

Preparation, Idealization and Concept of the project | Companhia Teatro do Acontecimento
Directing | Hercules Morais
Artistic-Pedagogical Coordination | Hercules Morais
Assistant Director | Mariana Brand
Artistic-Pedagogical Support | Tutti Mazzazio
Cinematography | Denis da Rosa
Camera Assistant | Ana Helena Lima
Editing and Delivery | Denis da Rosa
Original Soundtrack | Denis da Rosa
Conducting Artists of the Artistic-Contemplative Experiences | Bárbara Brisighello, Carolinah Rateiro, Gabriela Antunes, Gisele dos Reis and Mariana Brand
Designer and Social Media | Pablo Mazzucco
Executive Production | Fernando de Marchi
Achievement | Teatro do Acontecimento and Messengers of Hope Company



Asociación Txinparta-Fuerte San Cristóbal (Patricia Abad Encinas y Koldo Pla Larramendi)

We are a collective of people involved in recovering the memory of the people who were repressed at Fort San Cristóbal: recovering their names, their collective history and their individual vicissitudes, their deaths, their burials, their dispersion... and sharing it with their families and with society as a whole.

The case of the Fort of Mount San Cristobal. A conflicting management of the main Francoist prison in the region. (provisional title)

The Alfonso XII Fort or San Cristobal Fort is an immense space with a past of repression, punishment and suffering within its walls. Currently unused, empty and in a state of constant deterioration, in the hands of some institutions that are timidly beginning to take small steps to avoid its ruin. Oblivion, forgetfulness and neglect have roamed freely through the empty spaces of this fortress prison, turning their backs on the voices of those men who left pieces of their lives between those walls. The graffiti they left on its walls testify to their experiences, speak to us from the past and tell us that the fort deserves a better future, a future in which the new generations can know the truth of what happened there as a guarantee of non-repetition. The Fort is an example of uncomfortable heritage, which reminds us of the worst of human beings and at the same time requires us, associations, institutions, society as a whole... to give our best to imagine a different Fort San Cristobal, full of life, which offers truth, justice and reparation.

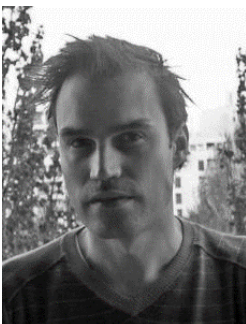


Asociación por la Recuperación de la Memoria Histórica de Aragón

ARMHA was created with the aim of recovering and rescuing the most bitter and harshest pages of Spain's recent history from the official oblivion in which they were submerged, as well as the individual stories of so many people who one day, between 1936 and 1977, became anonymous victims of the military coup and Franco's repression. And although we were born with an expiry date, waiting for the public authorities to take charge of this just task, the time has not yet come for us to disappear.

ARMHA's trajectory: a concrete example in Aragonese memorialism.

The development of the Spanish memorial movement in the light of new legislation and the new territorial structure: Preliminary questions: historical memory or anti-fascist memory; history versus historical memory. Origins of the movement: popular response to a total coup, a unique conflict in Spanish history. Anti-Francoism and the foundations for today's democracy. Not only graves. A debatable limit (the death of the dictator). Transition or mutation: the amnesty law and international law. An essential work ignored by the nascent democracy. The first memorialism appears, La oportunidad perdida en las primeras legislaturas socialistas (The missed opportunity in the first socialist legislatures). The stalemates of a right-wing that was vindictive of Francoism and his works. The 2007 law, an "ecumenical" law that satisfied no one. Its positive effect: the expansion of memorialism. The achievements of memorialism, the work to be done in the face of what has not been done (truth commission, white paper, decisive state action, repeal of the Amnesty Law).



Alberto Castán Chocarro

University of Zaragoza

PhD in Art History, Alberto Castán Chocarro is a lecturer at the University of Zaragoza. Specialized in contemporary art, he has worked on the relationship between art, nation and identity, especially in the period between the late nineteenth century and the Spanish Civil War; participated in research projects on audiovisual narratives; and has been part of various initiatives related to the management of cultural heritage. Curator of exhibitions such as *Ideal de Aragón. Regeneración e identidad en las artes plásticas, 1898-1939* (Parainfo de la Universidad de Zaragoza, 2015); *Infranqueable. Almalé y Bondía* (Museo de Huesca, 2015) or *Dionisio Lasuén. Arte e industria* (Ayuntamiento de Zaragoza, 2016), he has

participated in national and international congresses and symposiums and is the autor of papers published in specialized magazines (*Her&Mus*, *Artigrama*, *La TadeoDearte...*) and books such as *Señas de identidad. Pintura y regionalism en Aragon (1898-1939)* (IFC, 2016). He is part of the research group Vestigium (PI Concha Lomba) and R&D projects dedicated to the artistic uses of alabaster (PI Carmen Morte) and Spanish female artists between 1804 and 1939 (PI Concha Lomba). He is currently researching on the travels of foreign women artists to Spain during the 19th and 20th centuries.

The exhibition: Aragón y las artes 1939 – 1957

The exhibition *Aragón y las artes, 1939-1957* covers the artistic panorama in Aragon during the postwar period, paying attention to the activity that took place in the fields of plastic arts, architecture, photography, cinema, or graphic arts, without losing sight of the work of certain characters and events that reached national importance. Throughout the exhibition, which begins in 1939 with the opening of the art gallery Libros in Zaragoza, a few months after the end of the Civil War, and ends in 1957, with the creation of the *informalist* group El Paso, visitors can learn about the pioneering abstraction of the Pórtico group, the surrealism of Antonio Saura, Alfonso Buñuel and Luis García-Abrines, the representations that Francisco de Cidón made of the landscape of Aragon devastated by the war, or milestones of architecture such as the Dorado cinema and its program of integration of the arts from abstraction.

This exhibition is part of a large project that will be developed in three phases. The final result will be a permanent exhibition that will have been presented over 4 years to constitute the permanent exhibition on contemporary art in Aragon.



David Moriente

Autonomous University of Madrid

DAVID MORIENTE (1971) holds a PhD (Universidad Autónoma de Madrid, 2009, Department of Art History and Department of Linguistics, Modern Languages, Logic and Philosophy of Science, Literary Theory and Comparative Literature programmes). He has been researcher at the Centre de Recherches Interdisciplinaires sur les Mondes Ibériques Contemporains (Paris IV-Sorbonne), Universitat Pompeu Fabra (Barcelona), Universitat Oberta de Catalunya (Barcelona), Universidad Internacional de La Rioja (UNIR), Universitat Internacional de Catalunya (Barcelona), Universidad Pedagógica y Tecnológica de Colombia (Tunja) and Universidad Autónoma de Madrid where he is currently based as assistant professor. He has been granted by BBVA Foundation Red Leonardo Network for his research project "Cultural History of 20th Spanish Disciplinary Architecture" (2017). He has authored numerous research papers and the books "España, ¿me reciben?: Astronáutica y cultura popular (1957-1989)" ("Spain, Do you copy?": Astronautics and Popular Culture, UC / UCLM, 2019) and *Poéticasarquitectónicas en el arte contemporáneo* (Architectural Poetics in Contemporary Art, Cátedra, 2010).

The spectral memory: problems around historical restitution of Carabanchel Jail (Madrid, 1944-2008)

Provincial Prison of Madrid (aka Carabanchel Jail) was opened in 1944 and demolished in 2008, it constitutes a sharp-edged cultural object quite difficult to deal with—even today, almost fifteen years after its demolition. During Francoist dictatorship, that correctional facilities were the flagship of political punishment but after democratic transition became a symbol against totalitarian systems; unfortunately due to strict law enforcement of controversial Historical Memory Act (and its subsequent demolition), with no mnemonic framework at all, the citizenship and the future generations have been deprived of knowledge from the past. Consequently, as historians, with any trace of physical evidence of the building, all we can do is to study through the enormous amount of images along its lifespan. In short, the objective of my speech will be focused on how to challenge the study of a residual image as an explanatory basis to justify the cultural protection in the future of other surviving correctional facilities—what is called “disciplinary heritage”.



Pilar Cruz

Art historian and independent cultural manager

Pilar Cruz is a curator, art critic and cultural manager. She has a Bachelor degree in Art History by Universidad de Zaragoza and a Master's degree in Advanced Studies of Art History by Universitat de Barcelona with a final project about subcultures in Spain in the middle 60's.

She has curated projects for Espai 13 (Fundació Miró), Caixaforum Barcelona, Paraninfo of Zaragoza's University, Sala d'Art Jove de la Generalitat de Catalunya, Arts Santa Mònica, Can Felipa, Sala Muncunill (Terrassa), La Modelo (former prison in Barcelona) or HuescaPeriferias Festival, among others.

She was selected in the first *Komisario Berriak* curatorial laboratory (San Sebastián European capital of culture 2016) and co-curated with anthropologist Marc Roig the Liminal GR project, an interdisciplinary program in Antic Teatre (Barcelona) during 6 years. She has co-founded with artist Fito Conesa *Degeneroediciones*, to launch artist's editions in textile formats.

She has worked as a cultural manager for Art Barcelona-Galleries association, MACBA, Museu Serralves, or Porto 2001-European capital of culture, among others. She has written critical or exhibition texts for several catalogues, artists or galleries. Currently, she is part of the Curatorial Team of Centre d'Art La Capella, and artistic advisor for Temporals-contemporary art in Civic Centers of Barcelona.

From a model of repression to a model of citizen culture and participation

The Barcelona Men's Penitentiary "La Modelo", inaugurated in June 1904, was built under the premises of Jeremy Bentham's Panopticon and was proposed as an institutional "model" for the regeneration of the prisoner. Recent History disassembled the noble intentions of its promoters and created a sinister halo over the building.

In the popular memory of Barcelona, it is associated with the names of political figures, as well as hundreds of homosexuals or transvestites convicted under the law of vagrants and thugs, or painful episodes such as the execution of Salvador Puig Antich, one of the last persons executed at the end of the Franco dictatorship. In addition to the usual graffiti in the cells, we also find jewels such as the frescoes in the Gypsy Chapel by the artist Helios Gómez, imprisoned for his anarchist activities. The city council of Barcelona, after the last inmates were relocated in June 2017, started a citizen consultation project for consulting the uses of the future La Modelo, which will include open spaces, schools or a memorial space. While the phases are

being carried out, these spaces are used for cultural and family use, as an attempt to regain the space for the city. Now there are weekly guided tours, exhibitions and cultural activities organized by entities or associations. In December 2019, Pilar Cruz co-curated an art exhibition made by prison inmates in Catalonia, who usually participate in artistic workshops guided by a collective of professional monitors. With this project it was intended to reflect on the damage but also the benefits that prison sentences can leave to the inmates.

GAP | GRAFFITI ART IN PRISON

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Scientific Coordination:	Gabriella Cianciolo Cosentino
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Project Management:	Gemma La Sita
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