

English Version



Contents

Presentation	235
Texts	
Manrique: From Cultural Event to Myth. Notes for a Phantom Anthropology Teresa Arozena	239
Landscape-Sequence María Laura Benavente	247
Not in Vain Luna Bengoechea	251
Activism as Heritage Adonay Bermúdez	255
Between the White Ridges and the Black Sands: Activism in César Manrique and Maurice Chappaz Rafael-José Díaz	261
César Manrique, a Painter and Something More Carlos Díaz-Bertrana	269
César Manrique and His Commitment to the Canary Islands José María Fernández-Palacios	277
7,000 Palm Trees Carmela García	283
César Manrique: From a Root Turned Toward the Cosmos Oswaldo Guerra	291
César Manrique: Nature and Internal Landscape José Herrera	299
Two Voices, the Same Message. Making Life into a Work of Art Michel Jorge Millares	303
Painting the Steps: Remembering the Territory Moneiba Lemes	309
White (and Green) on Black Pablo Ley	315
For a Pedagogy of Beauty and the Landscape: César Manrique Alicia Llarena	323
Rooted Art José Manuel Marrero Henríquez	329

Learning from Manrique	
Fernando Menis	337
The Painter Who Gave the Land a Voice. Multidisciplinarity and Consciousness	
Rosa Mesa	343
César Manrique: Durations	
Nilo Palenzuela	353
He Goes, He Stays	
Luis Palmero	361
Pepi Gómez: César Manrique's Good Shadow	
Yolanda Peralta Sierra	365
<i>Monstera deliciosa</i>	
Flora Pescador	371
Manrique's Contexts, or What Is César's	
Antonio Puente	381
An Autobiographical Dwelling	
Sara Robayna	387
Precious Objects and Precise Objectives. El Almacén as a Pioneering Space	
Dalia de la Rosa	393
Manrique's Unexpected Ramifications: Preserving a Vernacular Breed	
Fernando Sabaté	401
Brief Account of an Imaginary Trip with César across Northern Tenerife	
Juan Sánchez	409
César Manrique and the Overflowing of Categories	
Andrés Sánchez Robayna	417
Manrique and Ecology	
Lázaro Santana	425
Place, Well-being, and Beauty. Notes Following César's Voice	
Ernesto Suárez	431
A Blazon for César Manrique. A Tribute by José-Miguel Ullán	
Mónica Trujillo	439
<i>Lanzarote. Arquitectura inédita</i> (Lanzarote. Unknown Architecture): A Photographic Project	
Carmelo Vega de la Rosa	445

Presentation



This publication brings together reflections from some thirty professionals (university professors, writers, artists, architects, critics...) connected to different cultural spheres, who carry out their activity in the Canary Islands. The texts authors presented the visions embodied in this book during the conference entitled *Perspectiva Manrique*, held in January 2020 as part of the commemoration of the centenary of César Manrique's birth, organized by the Foundation that bears his name between 2019 and 2020.

The participants focused their interventions on specific aspects of the artist and his creative universe, whether painting, landscape works, activism, or the author's subjectivity. Through analytical flashes, original visions, and intuitive associations, they highlight essential attributes of the Manrique system or point out suggestive readings that broaden comprehension of a rich and contemporary set of work that continues to challenge our era.

As a whole, it offers a mosaic of multidisciplinary, very transversal, approaches to Manrique's multifaceted creative production, tracing some of the most significant features of his unique personality and contribution. The cultural diversity of the approaches, their synthetic form, and the intergenerational nature of their protagonists offer a wealth of views

that enrich the object of study and serve as a stimulus for the reader to complete sections or new turns of the suggested itineraries on their own.

Over the years, the complete work of art to which César Manrique aspired, imbued with a commitment to conserving nature and based on a strong belief in useful art — art that serves life —, that contributes to a project of collective well-being, reinforces his relevance and dialogue with the contemporary moment. His defense of the concurrence of creative manifestations, integrated into large leisure spaces where they coexist with and reinforce landscaping, architecture, visual arts, gardening, artisan jobs, and culture, finds a broad social echo in the sensibility of our time. It is a resonance that reinforces the vital, optimistic, beauty-loving, hedonist nature and the commitment to life on the planet and protecting his land, Lanzarote, and, by extension, the Canary Islands that characterized one of the great Spanish artists of the 20th century.

This book is an eloquent example of all of this and is offered as an enriching opportunity for the reader to delve into the keys of a pertinent and inspiring emotional firmament and creative tonic.

Fernando Gómez Aguilera
Director of the Fundación César Manrique

Texts



Manrique: From Cultural Event to Myth. Notes for a Phantom Anthropology

TERESA AROZENA

Artist and Professor at La Laguna University

The figure of César Manrique projects a mythical dimension that comes to fulfill a specific function in the collective “glocal” imaginary, both within and beyond his island-laboratory of Lanzarote. But, how can we coherently approach this mythical echo projected by the artist's figure? How can we uncover its value?

Understanding ourselves and thinking about the island as a cultural trope has, for some time, been a programmatic task internalized in the praxis of cultural critique developed on the Canary Islands. On the other hand, in the field of cultural analysis, it is already quite clear that we can only attempt to understand the trace of any cultural event from an all-encompassing scenario that takes into account globalization as the culmination of the historical process of the colonization of forms of life by capitalism. In other words, without the space-time-technology-society equation, we will not be able to understand how the material

basis of all our experience has completely transformed, in a surprisingly short period of time.¹ The cultural event that concerns us, Manrique and his mythical projection within contemporary society, in which the local and the global are woven at the same time, must be addressed without forgetting this image of the whole in which it occurs, as his own form and development can only be understood as phenomena that are profoundly entangled in a profound socioeconomic mutation.

Theories about the social function of myth — that intersection of reality with meaning, as it could be most simply defined — arise from a multitude of approaches. From an anthropological lens, we could attribute the function to myths of providing cohesion to human groups through the creation of a common language for naming things and behaviors, as well as the capacity to convey energies, even to inspire actions that drive dynamics of transformation in societies. In any case, the most immediate and simple analysis is that which defines it as a “narrative appropriation of becoming”, that responds to a desire for common, shared meaning, which is inherent to human beings. In this way, we could, first of all, point out that Manrique’s mythopietic value largely resides in that narrative and interpretative capacity that the Foundation forcefully displays as the artist’s legacy, a necessary machine of the production of collective meaning.

¹ Among the multiple voices that describe this scenario in its enormous complexity, the in-depth study carried out by the sociologist Manuel Castells during the 1980s, in which he breaks the phenomenon called the “space of flows”, is especially revealing for understanding the origin and evolution of the complex space-time-technology-society equation in which we live, without which it would be difficult to articulate a coherent analysis of any cultural event. Manuel Castells, *The Information Age: Economy, Society and Culture*. 3 Volumes, originally published between 1996-1998 by Oxford, UK: Blackwell.

It is also interesting to engage a conception of myth from a structuralist focus, to understand its expressive or symptomatic function in depth. As Rosalind E. Krauss,² argued, part of the myth's purpose is based on the act of demonstrating a contradiction without solving it, maintaining a sort of "paralogical suspension" that makes it possible for contradictory points of view to be maintained under a single structure. From this perspective, a myth would therefore be a symbolic structure whose social function is that of trying to integrate the contradiction in the heart of a culture. Or, in other words, a myth is the cultural attempt to deal with contradiction, keeping it underground, in suspense, without resolving it. In a certain way, it is a matter of a symbolic system that "crystallizes" (that loses its sequential "narrative" linearity to spatialize itself), making the existence of the contradiction possible between the dichotomous pairs of language, consciously or unconsciously maintaining them as repressed elements. Through a structure "out of time" that is more similar to a checkerboard grid than a linear sequence or story, the mythical function tries to reach those places where language and logical linear thought cannot go, as it expresses the contradiction without "resolving it". Thus, the myth's function grants a space to the "phantom", that part of the totality that we are incapable of seeing, inevitably enclosed in the partial prisons of language. It is here where its value lies as a tool for a possible social psychology.

If we look at the history of interpretations of César Manrique's figure and work, logically and inevitably we are often presented with a modern myth to which we are destined to return: the great return to the Land,

² Rosalind E. Krauss, "Reticulas", *La originalidad de la Vanguardia y otros mitos modernos*, Alianza Editorial, Madrid, 1996, p. 26.

the encounter with the roots of life, with the native, the return to the bowels of the island. It is a myth that, from the height of modernity, Defoe splendidly expressed in his *Robinson* and that, in all its complexity, seems unable to be detached from the meanings that the island secretes. That myth, the lucid and puritanical capitalist icon expressed in the great western encounter between Nature and Culture is forcefully embodied in Manrique's figure, reinventing and updating itself in the complex scenario of modernity.

Every era elaborates its "natural man", they are all necessary simulacra, symbols that refine the shadow of Culture, its *Other*. Roger Bartra³ showed us how we must see it as much more than the simple ideological emanation of colonialism. It is an autonomous myth, which predates the expansion of colonialisms, that reveals an essential aspect of the internal nature of western culture and that, going even further, has, in its multiple manifestations, accompanied the history of human civilization. Thus, the necessary phantom of the "natural man" has always called us and responds to a deep physical and psychic need. In Manrique this phantom is embodied through his body and his actions: everything unfolds through a creative carnality that transcends the usual spheres of representation. It is a complete trace of his existence, that becomes a myth to actualize this profound need, and manage to suspend, on the same checkerboard, apparently contradictory positions: all the vigor and influence of romantic idealism that beats in his return to his origins, along with the need for plowing and intensive administration of the space that goes along with the socioeconomic mutation that structures our era.

³ Roger Bartra, *El salvaje en el espejo*, Era/UNAM, Mexico, 1992.

Materialist mysticism, in this equation the absolute presence of the body is the guiding thread, the key, which can even be observed in his paintings: Manrique always represents "material references", things, in his paintings. As has already been said, abstraction is only an appearance in his work, an effect that has to do with a mere change of scales, or the transposition of surfaces.⁴ And, precisely, to be able to see the myth and its structure, it is necessary to change scale, either to distance oneself as if it were an aerial plane or to approach the micro level. An infinite number of pairs of opposing values, suspended on a black and white checkerboard, are crystallized in his work, that come undone. This is the first great encounter between Nature and Culture and they precisely reflect the accumulation of cultural meanings and tensions that traverse us: the secular along with the spiritual, the technoscientific with the extraordinary, commodified progress along with tradition, the original or the primitive, capitalist development along with ecological thought, the future hand-in-hand with the past, exteriority at the same time as interiority, the communitarian and socially committed at the same time as the individual solitude of the artistic genius, the system or the institution along with criticism and resistance. And so we could continue in an endless symmetrical dance.

There are two well-known portraits of Manrique that perfectly reveal this dichotomous dance: the first is a black and white photographic portrait of César taken from one of Taro de Tahíche's windows, in which he appears seated, almost with his back to us, in the middle of an immense wild landscape. In the second, a color portrait, the artist poses directly toward

⁴ Eugenio Carmona, "César Manrique en los años cincuenta. Consideraciones en torno a la creación de un imaginario plástico", *César Manrique 1950-1957*, Fundación César Manrique, Lanzarote, 2006, p. 93.

the camera on volcanic rock, clad in blue work overalls and holding a door-sized molding around his body. In the two images, the presence of a frame within the frame already supposed by the framing of a photograph is deliberative and performative. It forcefully points to a threshold; it seems to want to name and indicate a border, the existence of an "other side of the mirror". It is the crossroads in which the artist's body is circumscribed. The other side of the mirror, of Culture, is Nature itself. But Nature that always has to be the shadow of civilization, a phantom, since it is that *Other* that can only emerge framed, contextualized, and constructed in language. Body on rock, body in the desert, in the barren plain of Tahíche or before a chaotic volcanic blackness, but framed, glimpsed from inside the civilized bubble.

The great challenge bequeathed to us by Manrique and his myth is, undoubtedly, that of continuing to think about and update, daily, the possibility of imagining and generating, from this side of the frame, other landscapes "conceived to be inhabited, to mediate in favor of an active experience of life".⁵ Our task is the endless and always unfinished work of renewing the myth: synthesizing the puritanical and capitalist icon represented by that "man as an island", offspring of Defoe, in a new image of that first modernity, now updated. We are all Manrique. In our socioeconomic reality, there seems to be an urgent need to go beyond the projection of this character as an emblem of the modern hero. The Manrique myth, capable of bringing together this whole accumulation of tensions and contradictions that define and structure our way of being in the world, also seems to call us and forcefully push us to take a step

⁵ Fernando Gómez Aguilera, "La fábrica del artista moderno", *César Manrique 1950-1957*, Fundación César Manrique, Lanzarote, 2006, p. 92.

further: Could we perhaps fabulate, as a community, a new relation with "our phantom", construct a new narrative, that this time would be postcolonial, that would suppose a necessary restart?



Landscape–Sequence

MARÍA LAURA BENAVENTE
Visual Artist

I wonder if, when Manrique designed his vision of total art, if he imagined a sequence as follows: a tourist arrives from the sky, he lands in the airport, he gets into a car, and he travels down a highway without any marks other than the landscape of Lanzarote itself. Then, his accommodation, to reach the climax of the scene in one of the Tourist Centers on the circuit, in which the protagonist culminates his immersion in this landscape-spectacle. Airport, highway, accommodations, and Tourist Centers follow one another: Is it perhaps so that the spectator (the foreigner, the tourist, the outsider) generates part of the landscape in this circulation?

In an interview in 1964, before starting to build his project, Manrique had already described Lanzarote's landscape as "a spectacle beyond fantasy". It seemed as if he had found the perfect site for his production: the island itself. This led me to think of him as a kind of film art director who must translate a script, his very own, into images.

We know about his time in the School of Technical Architecture in the University of La Laguna, but it is less well-known that he also spent a brief time at the Institute of Cinematographic Research and Experiences in Madrid. It cannot be ruled out, then, that there is a cinematographic vision underlying his non-pictorial work. Although the origins of set design are linked to painting, which attempted to create the illusion that scenes are framed in a landscape or another specific space, in the design of Manrique's Tourist Centers, the illusion appears to materialize in a walkable experience. The artist exceeds the figure of a set designer to encompass all the elements of a show, assuming that fiction is constantly confused with reality.

In film, for an art director, the close collaboration between the production team he coordinates and directs — composed of props designers, set designers, carpenters, costume designers, locators, etc. — is fundamental. In Manrique's case, his work cannot be understood without his dealings with the masons and artisans who built the Tourist Centers, nor without his collaboration with the architect Fernando Higuera and, of course, the support of the Council president/producer José Ramírez Cerdá.

All of the details add up to make a credible and comprehensible image. The viewer might not consciously notice the choice and arrangement of the plants surrounding them, the name of the designer of the chairs in the cafeteria in the Jameos, or the reason behind the color orange in so many accessories of his architecture, but that is precisely the point. What matters is that, unconsciously, they capture the scene's essence and focus their attention on the story's timing and plot. The choice and arrangement of objects are fundamental in the development of the action and underscore the character's psychological profile, as well as the film

scene. These prop elements are called "emphatic props". We cannot rule that Manrique was using decorative objects and other auxiliary elements in a cinematographic register. In a rare twist, he transforms vernacular artifacts into pop objects: traditional baskets become trash cans, whitewash into plastic paint, prickly pear leaves into trays...

These objects situate us in a specific time: looking at the bubble-like rooms of Taro de Tahíche, we see the main decorative tendencies of the 1970s: German Fat Lava lamps, colorful acrylic furniture that coexists with traditional pottery, African carvings, wicker and crochet elements... Ferns and dance floors, pools in which to swim with sea turtles, psychedelia and pop art are entangled with volcanic stone, domesticating those natural spaces. Manrique captures the power the pop icon instills in the collective imagination.

We are faced with the fantasy of someone who dominates the staging, making it so that all the elements in play operate in the same direction. This vision of Lanzarote seems conceived to situate a sole protagonist in those spaces, someone in the image and likeness of Manrique, the modern, well-traveled, and hedonistic individual, who is able to detect the magnetism in that furniture, in those objects, to understand their sparkle and place themselves in a tracking shot that frames them going down the stairs of one of those sites. What role does he assign to the local then? What is their function in these locations? If the protagonist can only be the global citizen, does this make the inhabitant of Lanzarote the spectator?

Thus it could be a matter of a subjective plane. By locating ourselves where Manrique places us, we obtain a concrete framing of the island. Moving

from one point to another in a car is an essential part of this experience, a journey without cuts in the shot. We find ourselves faced with a sequence shot. In his "Observations on the Sequence Shot", Passolini analyzes the sequence shot as a unique gaze comparable to the present:

One cannot conceive of "seeing and hearing" reality in its passage from more than a single visual angle: and that visual angle is always that of the a subject that sees and hears. [...] The sequence shot is precisely as reality is for our eyes and our ears all the time in which we are able to see and hear (an infinite sequence shot that ends at the end of our lives).

At this point, there seem to be two levels of interpretation of the island in this register. The first, using the idea proposed by Passolini, in which Manrique's life is transformed into a sequence shot. Here we would be able to see that his vision is projected over the territory like a blockbuster. The landscape constructs the meaning of these spaces and objects to compose the scene. Manrique's montage speaks to us of a past time that leaves behind the planning of Lanzarote as the set for his feature film.

The second hypothesis takes place in the present tense, in which the visitor approaches the island as if were a remake of Manrique's work. Many new versions, adaptations of the original. Its creators find that everything is planned, the visual codes marked in Manrique's first film are repeated, the camera movements pre-established, the set design ready and lit, the extras characterized and in position. Action! Rolling!: airport, highway, accommodations, and Tourist Centers. Action!: Again, the highway, once again accommodations, the airport again. The tourist experience takes place without cuts. End of the landscape sequence.

Not in Vain

LUNA BENGOCHEA
Visual Artist

I would like to propose a journey through César Manrique's gaze and the use of the architectural device of the window or the "hollow" as an element with which to direct our attention toward nature to remind ourselves of its importance.

This is a personal point of view from which to talk about the work of César Manrique, as a fundamental figure in the struggle to conserve the Canary Islands' natural heritage and create consciousness about the islands' wealth and potential.

I recall my first times in Lanzarote, which inevitably was a trip through César Manrique's works and the impact of contemplating the landscape through his vision, through windows and viewpoints.

It is exciting to imagine, in relation to the context of César Manrique's life, his return to Lanzarote in 1966, after more than 20 years off the islands,

when he rediscovers the territory of his childhood, the volcanoes, the crops, the salt flats, the local architecture and rural buildings of Lanzarote.

This awareness is clear in his photographs, gathered in the publication *Lanzarote. Arquitectura inédita* in 1974, in which he registers details of the traditional architecture and expresses an inclination for that found in popular building, which appear in his photographs as luminous figures in front of the volcanic landscape. Doors, windows, and chimneys become referential elements, which will later be recognized in his work.

César Manrique's artistic background, acquired during his years in Madrid and New York, is close to the visual schools of abstraction, pop art or land art, and surely the exhibition "Architecture without Architects" (MoMA), in which photographs of rural constructions from around the world were displayed — including some of Lanzarote — exerted an influence on his gaze. This, along with the artist's particular sensibility, would help him form a strong awareness of the landscape and knowledge of the value of the Canary Islands' territory.

After an extensive pictorial career, Manrique starts to question the work of art as an object and becomes interested in the concept of working directly on the territory, intervening at a large scale and perceiving those spaces as fields of experimentation. It is a language close to that of land art, perhaps influenced by contemporary artists such as Richard Long or Robert Smithson.

This language would take on meaning in the context of Lanzarote through the guidelines established by César Manrique, in the *Ordinance for the Defense of the Landscape and Tourist Constructions* (1967). This ordinance

reflects the spirit of Lanzarote's vernacular architecture and establishes some key points – such as the use of local materials, wood, stone, or iron – designed to preserve the territory in the face of urban speculation.

It was a visionary project since it proposed an architectural model with which to reconcile economic growth and the conservation of Lanzarote's natural heritage, whose vision was antagonistic to how tourism had been developed on other islands at a time when there was no environmental consciousness. In this way, César Manrique contributed a pioneering proposal, valuing nature and laying the foundations for coherent and integrated tourism and cultural development. This large-scale project would, over time, become a fundamental cultural and tourist element for Lanzarote.

In the words of journalist Jorge Carrión, in an article entitled “César Manrique, el gran visionario del arte y la ecología” published in the *New York Times*:

Many 20th century Spanish artists were better painters, sculptors, designers, photographers, or architects than César Manrique, but I cannot think of a single one who was more visionary. [...] He had a portentous vision. Where everyone else saw abandoned fields or wild ravines, he saw a future. That is why the windows of all his buildings are perfect viewpoints that cut out and order the landscape. That is why his stairs are pure vertigo, low angled. That is why his pools and gardens project lines of flight or multiply the surfaces [...].

In his projects, art and territory coexist organically. César Manrique enables geographical accidents – for example, in Jameos del Agua and other volcanic formations – to be protagonists, as nature is the center of his interventions.

This conjunction confers a landscape dimension on them and provokes an interesting dialogue in the constructed spaces and their environment.

Manrique was able to recognize the territory's qualities and incorporate them into his constructions, as well as to adapt forms to the surfaces that were naturally found there and make use of plant elements and light resources to shape the spaces. Similarly, he was also skilled in integrating immense landscapes through windows, making them into their own entities. His work encourages us to observe and respect nature.

Beyond the static character of the pictorial work, the presence of the landscape within his architectural projects enables the work to be alive and in continuous movement. A changing state that gives it a sort of immortality and ongoing validity, in the same way as his fight to preserve the territory and his ecological activism continue being so necessary in our time.

His legacy remains alive and his struggle continues.

Author's note:

In its face-to-face format, this talk was accompanied by a selection of photographs of windows, skylights, and cavities found within César Manrique's architecture, through which the landscape passes through the walls, integrating itself into the inside of the rooms.

Activism as Heritage

ADONAY BERMÚDEZ
Independent Curator

After the great effort of struggles during this short space of time to create, plan, and see what would be the line and style that would definitively mark this island scorched by more than three hundred volcanoes, we started to give it an authentic character to its own volcanology, to emphasize its own and unique agriculture, to continue the trajectory of clean, sober, and elegant popular architecture. It starts from exalting the places where nature had created something without any possible comparison to any of the catalogued beauties, and that were in a state of complete disrepair due the lack of feeling, sensibility, education, culture, and, the most serious, due to going against themselves, although they will never understand this.

César Manrique

I wanted to start this text with the words of César Manrique himself, dated 1979, collected in the text "It's worth living" and published in *Escrito en el fuego*, published by Edirca in 1988.

Understanding Manrique and his activism goes beyond learning about his protests with megaphone in hand against the aggressive construction attacking the landscape or his constant criticisms of politicians and business leaders for not protecting and defending the territory. Looking solely at that is to recreate the anecdote and, therefore, put down anchor at a superficial level. It is necessary to travel to the essence itself, the germ of his combative attitude, and that is nothing other than the island of Lanzarote itself.

I introduce myself as another member of a generation of people from Lanzarote, 65 years younger than our artist who, directly or indirectly, has picked up his baton. I belong to a generation that was vigorously instilled with Manrique's material and immaterial legacy, not only in the academic arena, but also as part of a collective and social education in which our environment, beyond our family, taught us through César's words, citing his actions as examples of good practice. Without falling into fanaticisms or exaltations, they were life lessons, of respect for nature and the value of our environment, whether a stone, some grooves in the sand, or the simplicity of a white wall.

I had the luck of participating in activities for the centenary of César Manrique's birth, organized by his Foundation, through a didactic exhibition that has toured different spaces of the Canary Islands. When I started this project – and with the goal of extracting conclusions that would help me improve it – I decided to carry out a series of surveys and conversations with people on the island, who were outside of the culture sector and between the ages of 25 and 35. I discovered many interesting things, but there is one in particular that stands out and that seems relevant to share: the younger the person, the less Manrique's

activism dominates, however the environmental concern was present for everyone. I want to emphasize the positive opening that seems extremely substantial to me: the activist trace left by Manrique has been so strong that it has permeated Lanzarote's society, including its youngest members, provoking a collective feeling that transcends the figure of Manrique itself.

Activism is seeing how a person from Lanzarote calls out a tourist for trying to take a volcanic stone, it is defending the use of the colour white to cover houses, it is criticizing a neighbour who does not keep the sand in optimal conditions... and that activism is the result, among other things, of Manrique's battle. It is curious that, more than 25 years after his death, all these actions, to a greater or lesser extent, have transferred onto the new generations: it is an inherited activism.

Since I am not only from Lanzarote, but also from a small town, as Conil is, near La Geria, I have had the fortune of living very close to the beauty and harshness of the countryside, like many of my age. As the grandson of peasants, I have harvested, I have stomped the grapes, I have planted and later picked fruit, I have walked barefoot on the volcano, and I even remember as a young boy that more than thirty people would come together to plant chives. Furthermore, I eat sweet potatoes, potatoes, grapes, tomatoes, peppers, cheese, carrots, and watermelon produced and exchanged by family members. In a period of such intense neoliberalism, that strikes with more violence every day, producing, supporting, and consuming local products today is an act of subversion in itself.

Manrique had already stated in 1974: "Any place on earth without strong traditions, without personality, and without sufficient poetic atmosphere, is condemned to die". Defending a place's idiosyncrasy does not mean staying stuck in the past. In order to be able to evolve it is necessary to have one eye on the future, but, inevitably, the other on the past, because you cannot evolve without knowing the starting point. Manrique was very clear about that. Undoubtedly, sometimes, resisting means fighting. Surviving or slowing down the capitalist system and, thus, maintaining Lanzarote's essence, is, in itself, activism.

His rejection of shopping malls, of the vulgarity of repetition and architectural standardization and the effects of mass tourism in the territory, his rage over the near disappearance of agriculture in favour of so-called progress, his defence of home gardens or the creation, of course, of *Fecundidad* (popularly known as the "Monument to the Peasant") demonstrate his position. To this we must add his admiration for farmers, the true inhabitants of this land, the true architects of Lanzarote. Although surely one of the most interesting aspects consisted of talking to peasants and making them understand that their hard work also carried a great aesthetic weight.

This sensibility and defence of the rural environment is one of the most valuable seeds that César Manrique planted in Lanzarote, although it often goes completely unperceived. It was the basis, the seed, as signalled above, of his activism, but also one of his major successes. We must not forget that Manrique was and is Manrique because of his ability to reach all types of people: politicians, gardeners, business leaders, journalists, teachers, and, of course, peasants. Finally, someone spoke their same language and, finally, someone cared about them, and

the work that they did. However, the truth is that our artist did not always enjoy acceptance and affection, because of his eccentricity, many people did not understand his objective. Manrique not only paid attention to them and praised them without expecting a vote in return, but he also forced Lanzarote's society to pay attention to farmers. I believe, and this is a purely personal opinion, that the uproar that arose when the "Monument to the Peasant" was erected, saying it was "pulling our leg", was not only due to the population's lack of understanding of contemporary art, but also because it meant looking at the countryside and, thus, making visible and glorifying the supposed ignorance and vulgarity that was linked to farmers. It meant extolling the past and poverty in opposition to the tourism revolution that was germinating in Lanzarote in the late 1970s. Here is Manrique's true activism, that which defends origins and simplicity, while it is also articulated through the use of language that is easy to understand and full of the popular lexicon from the Canary Islands, that is shaped through a direct and combative speech thought on the basis of inclusion and that originates through managing affects and calling attention.

As I commented at the beginning of this intervention, I am part of a generation that has picked up Manrique's baton and, therefore, I want to live in a world in which love, respect, and struggle are goods that are passed down from generation to generation. As Manrique expressed well in 1979: "Despite all of that, I am not going to give up on, whether with my works or my constant denunciations, the struggle for our survival and the conservation of our environment".



Between the White Ridges and the Black Sands: Art and Activism in César Manrique and Maurice Chappaz

RAFAEL-JOSÉ DÍAZ
Writer

When the Fundación César Manrique was friendly enough to invite me to participate in this conference, it seemed appropriate to take the title – *Perspectiva Manrique* – literally, in order to attempt to contribute, from my position as a poet and translator, but not at all as an art critic or architect, a *perspective* on César Manrique's work, his thought and activity, that would enable us to contemplate his work from a different point of view. From the outset, this seemed a complicated and daring task, not only because of my trajectory, distanced, as I said, from art criticism, at least from canonical critic, but also and primarily because the same thing happens with Manrique as with other great creators with universal renown: it seems that everything has already been said about them, the ability to offer new discourses about their work seems exhausted. This threatened to condemn to failure, before even starting,

my attempt to provide a novel glimpse, however small, of what Manrique could still, and always, be or mean for us.

Then I remembered how, in my early youth I witnessed, always through the media or television, several campaigns led by Manrique in defense of the territory and against urban speculation as one of the factors that, in his opinion, was destroying Lanzarote and, by extension, all of the Canary Islands. I am talking about the 1980s. That explicit activism by Manrique, which acted as a wake-up call in the worst moment of the devastation of the landscape, was preceded by another type of activism, which we could call implicit and that was translated into his work as an architect, landscaper, and sculptor since his return to Lanzarote in 1968. We could say that there is a first moment of exaltation, of devotion to the island, of carrying out projects in which nature harmonically merges with art; an idyllic moment, of celebration, of re-encounter with his origins and belief in the possibility of building a small paradise on the margins of the world of "silt columns" and "rotten waters", as Lorca says in book about New York. Following that first period, in which emblematic works emerged such as Jameos del Agua and so many others, later emerged the time of other types of denunciation, of protest, megaphone in hand, against the shovels and tractors, the cement and hefty tomes, times in which, despite all the optimism of his character, it could be seen that the power of speculation and mafias had nothing to do with the experiment of paradise on land in which Manrique had wanted to convert Lanzarote.

I realized, going over milestones and dates, headlines, protest actions and memorials of infamy, that there was an author, someone who I had translated in recent years and whose work I frequented out of passion and identification, who in a certain moment of his trajectory, not to say a

large part of his work, had experienced those same two stages in relation to the territory: enthusiasm and indignation. I am referring to the Swiss author Maurice Chappaz. Curiously, along with the fact that the "M" and the "C" of his first and last name coincide, inverted, with those of César Manrique, they were also almost exact contemporaries. Chappaz was born in 1916 and Manrique in 1919. Great travelers, great creators, they were always connected to their birthplaces, for Chappaz, the canton of Valais, located in southern Switzerland and divided into linguistic zones: the French-speaking Lower Valais and the German-speaking Upper Valais. Chappaz's literary work, extraordinary in its abundance, diversity, and lucidity, is an exploration, from very different perspectives, of this world of the canton and his own inner world, passionate, paradoxical, and incorruptible in its honesty and courage. His friend, the great Swiss writer Philippe Jaccottet, would say of him: "Similar to a Rimbaud, he had the impulse of an adolescent-poet who managed to maintain grace once youth was over. I was amazed at the liveliness of his spirit". I was not lucky enough to have met César Manrique, but for those who did, it is possible that this description reminds them of something of his person.

We have mythical images of César Manrique protesting, for example, against the construction of a tourist complex on Los Pocillos beach in 1988. The multitude surrounds him and listens to him, they know that there is someone who has not given in to the injustice of uncontrolled development. Miguel G. Morales should be thanked for his invaluable work bringing these images together in excellent quality documentaries. On the other hand, there are not images of Maurice Chappaz protesting against what he called, "les maquereaux des cimes blanches", that is, "the mackerels of the white ridges", there are hardly any interviews on television. What is fundamental in this case is a text, a book, a pamphlet

as he would call it, that constitutes a unique work in his production and that, for almost six months, provoked a virulent media campaign against someone who, until that point, was considered one of the glories of Swiss literature and a great writer of Valais. The book *Les maquereaux des cimes blanches*, published in 1976, consists of thirty poetic and satirical texts in which Chappaz praises the Valais mountains in their natural state and attacks those who are willing to sacrifice them on the altar of economic profit and real estate speculation. His words against the Valais mafia are especially scathing. Chappaz includes the builders, the politicians, and journalists. It will not be surprising that, especially from the newspaper *Le Nouvelliste*, several right-wing or extreme right-wing authors attack Chappaz. One of the articles reads:

Incoherence, mediocrity, complete absence of emotion, antipatriotism, intellectual myopia, slander... A repugnant product of a sick mind... Tired and perverse imagination... Not the slightest spark of love... Disjointed clown grins... Valais already has its gangrene and cancer: its name is Maurice Chappaz.

What was happening in Valais that would cause the powers that be to manifest in the press with such virulence? The same as always: mass tourism projects, the looting of land, real estate speculation, pollution of rivers and lakes, the plan to build a mountain airport in Verbier, the scandal over fluorine contamination by the company Alusuisse. All type of excesses that Maurice Chappaz could not have foreseen in 1953 when he wrote *Testament du Haut-Rhône*, a book that sings of a disappeared Valais, but in which nostalgia is still a very fine thread that connects us with a lost past, with that world of peasants, viculturists, ranchers, and artisans more or less isolated from the external world, but in perfect communion with the land. Also in *La alta ruta*, Chappaz's book that I

had the opportunity to translate a few years ago, he dedicates beautiful pages to evoking that almost mythical Valais of his youth.

Maurice Chappaz and his wife, the writer S. Corinna Bille, even suffered personal attacks in the five months that the controversy lasted, from February to June 1976. They decided to leave the *Société des écrivains valaisans*, the Association of Writers of Valais, that did not support them. They did receive, however, tokens of affection from writers, especially those of "German Switzerland", that is from the German-speaking cantons, in which, in those same years, authors such as Max Frisch and Friedrich Dürrenmatt had become representatives of the rebellion against the established order during those years that were known in Switzerland as "the years of lead", marked by one of the lowest levels of democratic quality in a country that tends to be considered a model in that sense.

However, the most emotional display of recognition, which is still today considered a symbol not only in Valais but in all of Switzerland, was a work by some students at the Collège de Saint-Maurice, a leading institutional of national education and Maurice Chappaz's alma mater. On the rocky walls high above the 6th century abbey of San Maurizio, the older monastery in Europe and home to the renowned academic institution, three students wrote in enormous letters, in those months of controversy, the phrase "VIVE CHAPPAZ" ("LONG LIVE CHAPPAZ"), which, perhaps inspired by the title of Elia Kazan's film about Emiliano Zapata, has remained inscribed on those rocky heights for decades and is still there today.

Professor Montserrat López Mújica, one of the foremost experts on Chappaz's work and responsible for introducing into Spain what, in literary studies, is known as ecocriticism, Chappaz's writing gesture on publishing

Les maquereaux des cimes blanches constitutes a step from egocentrism to ecocentrism. Perhaps this can also be applied to Manrique's work. Trajectories that, starting from the exploration of an intimacy, however closely linked to how telluric it might be, initially raised a somewhat solipsistic, or any case, visionary discourse, in a certain moment reacted, with rare courage, to the point of fully launching themselves into activism and public confrontation.

Today we are witnessing a global movement that has become aware of climate change and is fighting against it. In Switzerland, since the 1960s, more than 700 glaciers have disappeared. The Alps have suffered, according to Swizz sociologist and anthropologist Bernard Crettaz, a progressive Disneyfication in recent decades. It is true that there are also fascinating projects that are respectful of the environment, such as the Verbier sculpture park, created in 2011 by the 3-D Foundation. If we look at the Canary Islands, we will see landmarks of the disaster everywhere: the wager on mass tourism has led to the destruction of much of the coast of islands such as Tenerife, Gran Canaria, Fuerteventura, Lanzarote, and soon La Palma... The construction of ports that have turned out to be useless has destroyed ecosystems; the hypertrophy of the automobile fleet causes monumental traffic jams and noise and air pollution; heritage is destroyed at close range, even in World Heritage cities like La Laguna; and we could continue listing milestones and marks of disaster in a territory as fragile as ours and never reach the end. But we have to finish. And I would like to do so with two phrases, one from Manrique and another from Chappaz, those two creators whose work and position in the world only become more and more relevant in these times. They are two symmetrical phrases that symbolize the parallels that I have tried to establish in this text. Manrique said in a statement to the press:

"Man is quite a dangerous animal: he can destroy the planet in very short time". Chappaz, in *Les maquereaux des cimes blanches*, writes this brief poem, a sort of micro-fable, titled "Mi generation will not pass away", and translated it says: "In Sierre, where I live, / two trout that went up the Rhône / said: / 'To save nature / we must kill man".



César Manrique, a Painter and Something More

CARLOS DÍAZ-BERTRANA
Historian and Art Critic

Death is absolute, without commemorations.

Wallace Stevens

In 2019 we celebrated the centenary of César Manrique's birth. He left us almost new, full of creativity, of dreams and projects. He loved life so much, he considered it a wonder and *felt no shame in being happy*. Naturally pedagogical, he wanted the inhabitants of Lanzarote to feel like they lived in a place of unparalleled beauty, and that they should fight to preserve it. He led that "battle".

His childhood was solar, volcanic, and joyful on his native island, to which he always returned. Like all the artists of that time – and I think today as well – he had to leave to train and grow as an artist. In 1958, he found his pictorial language, that of matter and informalism. At the

time, he had been living in Madrid for over a decade with his partner Pepi Gómez. He would accompany her until her death in 1963. Manrique is already a successful painter, he does not suffer misery under Franco's Spain. The decoration of his house on Covarrubias street shows how, ever since, his sensibility has spilled over beyond the canvas (in the design of the lamps, furniture, ceramics...), he is fascinated by the modern aesthetic. He organizes parties and exhibitions in his house, he helps his painter friends, and connects with Madrid high society. He is a generous and hedonist host who stays away from political confrontations. But he is very involved in investigating new and revolutionary expressive languages. He is one of the first Spanish abstract artists and makes an original and intense contribution to informalist painting, a tendency that the main Spanish artists of the era located themselves in, focused around Tàpies in Barcelona and the El Paso group in Madrid.

César Manrique knew the artists in El Paso well, led by Manolo Millares and Antonio Saura, which another Canary Islander Martín Chirino would soon join. Manrique had a similar artistic language, but his disdain, at that time, for political commitment and his individualism situated him in another crossroad. "I prefer to be an eagle rather than a sheep", he said. But he would not be a spectator of El Paso's activity and international recognition. He advanced in parallel, inquiring into the same expressive codes that the best European and American artists were exploring: after the two great wars and the bombs at Hiroshima and Nagasaki, terrified of the horror caused by civilization, they decided to give up on creating beautiful objects and to paint reality. They chose to emphasize matter, to pour out their inner world and reinvent the abstract that, until that point, had only been a brief episode of historical avant-gardes.

The Americans approach it from the grandiloquence of the gesture and format. The Europeans, who saw their land burn, investigate the matter and texture of the devastated spaces. César Manrique, born in eruptive and volcanic lands, intuits that his Madrid cycle has ended. Having defined his own language and without a tribal location, he decides to go to New York. In the new capital of art and the world, he confirms the vitality of his painting, experiences cosmopolitanism and rootlessness, uncovers the mysteries of abstract expressionism, the frivolity of pop, sees the iconoclast dawn of conceptual notes, and takes note of the first works of land art artists.

Vital like a bird's wings and a fierce individualist, Manrique had always felt free, even in dictatorial Spain. In New York, he saw what the avant-gardes of his time were achieving, freedom everywhere, and felt that the time had arrived to start another flight, to return to his island after twenty years. In Madrid, he had forged his painting, in New York he contrasts it with that of his contemporaries. He is pleased to realize he is on the right track and returns home, to the home of the poet of which Hölderlin sang.

He does not come to rest. He is an amazing expression of vitality, of creative energy, a tireless worker, a force of nature in full activity that does not waste his energy, but concentrates it. Following the successful confrontation with the art of his time in the capital of the kingdom of Spain and of the world, César returns home to make his nest: he has found his destiny. It is a two-part destiny: he evolves his painting and shares his sensibility and what he has learned in distant lands with his country people. Until now he has shunned social commitment, like the bourgeois artist Victor Hugo, he belonged to the *satisfied part of the*

people. But now he feels that his moment has arrived to commit to the society of his time and he will do so in a passionate, radical, and generous way. His country people admire him, they thank him for his fierce defence of their island.

During his years in Lanzarote, César goes from being a political dilettante to being an activist, a media and social leader. He went beyond the scope in which artists typically move, even the committed comrades of his generation that, with the same enthusiasm that they questioned the political regime in the country, signed up for exhibitions that were organized for them abroad. César was not immune to that type of contradiction either, it is a sign of humanity and it abounds in artists. However, Manrique did not use it to promote his work, he had already taken care of that, but rather to turn his island into a model of coexistence with nature and teach us new words that have been consecrated over time: ecology, sustainable development, love of nature.

Ideologically, he adds to his hedonist individualism a social and moral commitment that considers aesthetics – which he identified with the beautiful – a useful instrument for improving the quality of life of his country people. He was a very pragmatic visionary who aligned with the natural; he loved and respected it, but he was not a dupe or a wild environmentalist. He did not think that nature was inviolable or sacred, he believe that people could use it delicately and while protecting its identity. *And that under certain lights, the phosphorescence of the stones is revealed.*

César is more popular for his interventions in nature than for his painting. It is inevitable, they are more spectacular, additionally, there

are many more people who have an affinity with nature than with informalist painting. He is a protean artist. Until the decade of the 1960s he fundamentally expressed himself through painting, later he makes sculptures and environmental architecture. He puts his artistic sensibility at the service of society. César reveals to us the unpublished architecture of Lanzarote, which he integrates in his works as a vindication of popular architecture. He recommends maintaining this architecture in towns, so that they conserve their features and attraction for tourism. It is a typological homogeneity that was not invented, as in theme parks, but was already there, albeit it damaged and overlapping with works of bad taste. That is why he defended it, not because it was good modern architecture, which he knew, as a good pragmatist, that peasants could not have access to; therefore it was best to leave the houses in towns as they were, but clean and painted white and green. He also adjusted to that "norm", recreating it. He had the means and knowledge to apply new solutions and new materials that modern architecture offered. And he used them wisely: the large openings and glass integrate his architecture with the landscape.

An exquisite painter, César Manrique possesses a sophisticated technique that allows him to modulate intensities, organize space with expressive power and arrange colours and materials with the gesture of a virtuoso. His paintings between 1958 and 1985 are framed, with an abrupt personality, within the renovation of visual arts taking place in Spain at the time. He participates in the short register that, perhaps in order to not get lost in the labyrinth of abstraction, distinguishes the majority of informalist painters. He also shares the referential palimpsest underlying the Spanish artists, who, not having had an abstract tradition, carry out informalism based on visual memory: Millares, from the rags that cover the Guanche

mummies; Chirino, from farming tools; Saura, from black Spain, Tàpies, from the walls; and César Manrique, from the volcanic lands of his native Lanzarote.

None of them hide their informal heterodoxy and César Manrique puts it on display: photographs of the mountains of Lanzarote and his paintings are replicated in his exhibitions. Inferring from that idyll between nature and art that César Manrique makes landscapes in the informal mode is debatable. His paintings may evoke, but they are not copies of the lava landscape, but rather a complex poetic reflection of the art of his time, its syntax and function, and that of nature. A profound analysis that ends up erasing the boundaries between art and nature. A process of identification that he first consumes in a two-dimensional and bounded space, in his paintings. And that acquires another dimension after 1968, when his ART-NATURE work begins, the loving coupling that his painting announces and this "architecture" renders visible.

Manrique is an extraordinary painter, his contribution to matter informalism is original and creative: a mineral poetry that is memory and invention, internal landscape and exploration of the language of contemporary art. He fuses the "colour" of his era with creative energy, he does not copy, he invents the art of his time. A painting of irregularities, with a crispy surface, of terrestrial colours and the blood red of a volcano. A space of solitude and erosion, abrupt, with a unique texture that will be refined over time.

"All of my painting is volcanology and geology. Lanzarote has conditioned me, my work, at heart, is realist", he stated. For the common spectator it is abstract, they do not know the reference, since they have never seen Lanzarote or a badland. When they find his works in an exhibition, in Paris

or Barcelona, they only see powerful informalist painting, with emphasis on the matter and the textures, that captivates and seduces due to its visual power, its raw sensuality, and its poetic strangeness. What is not obvious is that, like all abstraction, it is a space of uncertainty, in which the viewer's visual memory or inventiveness can "discover" caves, lunar, volcanic, or underwater landscapes... In his final years, the painting is less baroque and loses intensity. Perhaps because the artist, who will always be a painter, focuses his attention on another objective.

Painting excites me, but I knew its limitation. The future of art lies in its application to the environment, to housing, to nature, in a word, to life. A very intimate fusion between art, nature, and life.

Optimistic, cosmic, practising solidarity, César Manrique is a painter and something more. He seeks complicities, to bring us closer to the beauty of nature, its force, its energy. Just as the memory of volcanic nature fertilizes his painting, his poetry grows now in a broader scope, it is embodied in a process of Art-Nature-Life fusion. With a clear pedagogical vocation, of public service and desires of permanence. This distances it from land art's constructions in remote places, useless and ephemeral, subjected to the wear and tear of erosion and time. César's work can be seen as a sort of democratic land art: accessible and beautiful works, not of a radical and elitist movement, more interested in photographing and documenting the projects than in their execution. César Manrique does not sacralise nature like Schelling, but he does believe that humans, nature, and the cosmos make up a whole. His work seeks to demonstrate that communion. In the core of his poetry beats the heart of the "sleeping hurricane", the volcano, the memory of fire.

The majority of his interventions in nature are fantastic, they are made by a brilliant artist, who placed his sensibility and time at the service of society. A work without borders that unites the local and the universal. An ambitious project of fusion between nature and art, unclassifiable. Does it make sense to ask if Los Jameos, César's two houses, and the viewpoints are works of art? How about the shopping centre La Vaguada, the gardens and pools of the Salinas hotel, the restaurant of the San José castle or the Jardín del Cactus? Perhaps *the answer is blowing in the wind...* that brought those Bauhasian ideas of integrating the arts with Eduardo Westerdahl and that César Manrique reactivated in Madrid with his friend Juan Huarte. We also know that *art implies much more than a sense of beauty* (Wallace Stevens). Perhaps it is a good time to recall what Christo Javacheff, the king of wrapping, said in that regard: "People didn't care if it was a work of art, it was just fabric, but they felt seduced".

However, in a time when his painting is outweighed by the success of his environmentalist work, perhaps it is worth remembering that Manrique is one of the great painters of 20th century Spanish art, and that his fame and prestige within the art world are sedimented in his painting.

César Manrique and His Commitment to the Canary Islands

JOSÉ MARÍA FERNÁNDEZ-PALACIOS

Professor of Ecology at La Laguna University

I had the pleasure of personally meeting César Manrique in the mid 1980s in an exhibition in El Almacén, in Arrecife. My wife and I were spending our vacations in Lanzarote and when we found out about the exhibition, we decided to go see it. Once there, and without it being planned, as I did not know him personally, César appeared, and, without hesitation, I introduced myself to him and the three of us talked for a good while. I did so in the capacity of a young assistant professor, recently hired by the Ecology Department of the University of La Laguna, and him as a famous international figure already well-known for his creative activity.

What most attracted me to César's overwhelming personality was his profound implication in defending the natural and cultural heritage of the Canary Islands. I knew some of his work, but not the character behind it. We talked for a long time about how residents of the Canary

Islands have the responsibility to care for the treasure that nature has bestowed upon us, young people's responsibility to put a stop to the continuous deterioration of the Archipelago, of the imperative need to recognize the value of the traditional and shift toward more sustainable modes of life. And, we especially talked about the urgent need to stop the predatory tourism industry, whose most genuine manifestations could already be seen in southern Gran Canaria and Tenerife, and that had already reached the eastern islands with the intention of staying. This type of discourse is common now thanks to people like him, but at that moment, at the height of economic expansion, it was not at all. And I especially remember how, at no time, did he exclusively refer to Lanzarote, but rather always focused on the Archipelago as a whole.

Despite the early declaration of the national parks of Teide and Taburiente in 1954 by the Franco administration – more as a demand of the incipient tourist industry than due to a conservationist conviction – environmental consciousness was slow to emerge on the Canary Islands. In my point of view, there were two important, different but complementary, figures that were precursors to that consciousness in the 1970s, who I had the honour to know personally: in Lanzarote, César Manrique and, in Gran Canaria, Günther Kunkel. Each of them, on their respective islands and from their respective spheres: César Manrique in art, architecture, and landscaping, and Günther Kunkel based on his formation as a naturalist and great connoisseur of the Canary Islands' flora. They fought against the extreme developmentalist culture of late Francoism, acting as small but fruitful intellectual oases in the most barren of deserts. To the extent possible under a regime without freedoms, they spoke and wrote about completely novel concepts, such as protecting, conserving, valuing; in, short, vindicating our biodiversity, our culture, and our landscapes. But they also

spoke about the irreversible impacts of senseless developmentalist macro-projects that had to be stopped, such as the Tamadaba funicular in Gran Canaria, that, in the long term, would cause Kunkel to fall into disfavour with those in power and have to emigrate to Almeria.

Although César's work transcends Lanzarote, it is on this island where his most important – and those for which he has received international recognition – architectural designs are found. Lanzarote is César's island and that is demonstrated by the numerous works that he was able to design and carry out here, largely thanks to certain politicians of the era who had the courage to wager on a radically different way of understanding and doing things.

Among César's creations on his birth island, the following stand out (in chronological order): the Jameos del Agua (1966); the Casa-Museo del Campesino (1968–1972); El Diablo restaurant in Montañas del Fuego (1970), a natural space with extraordinary value that, a few years later, would be declared the Timanfaya National Park; the Mirador del Río (1973) on the Famara cliff; the aforementioned cultural space El Almacén in Arrecife (1974); the Museo Internacional de Arte Contemporáneo (MIAC) in the San José castle in Arrecife (1976); the gardens and pools of the Salinas Hotel (1977) in Costa Teguise; the conditioning of the Charco de San Ginés (1984) in Arrecife; the auditorium of Jameos del Agua (1987); the Jardín de Cactus in Guatiza (1990) and, of course, his own, Taro de Tahíche, which has been the site of the Foundation that carries his name since 1992.

In the works carried out in natural areas, Manrique was able to combine art with nature and the landscape, in such a way that human intervention,

while satisfying certain (cultural, recreational, aesthetic, culinary, etc.) needs, was nuanced in perfect harmony with the natural environment. This model – as we will see – was later successfully exported to several islands that decided to place César's imprint on their heritage.

The model of the viewpoint-cafe of the Mirador del Río, located halfway between the Famara cliff and La Corona volcano – which, without being noticeable on the landscape allows for a spectacular vision of the Chinijo archipelago – was exported to Fuerteventura, La Gomera, and El Hierro. On the latter island, Manrique left his mark with a magnum opus, the viewpoint-restaurant of La Peña, at an altitude of 700 meters, which was inaugurated in 1989 and later declared a Site of Cultural Interest under the category of Monument, with an impressive view of El Golfo.

La Gomera, for its part, also has a viewpoint-restaurant, in this case, that of El Palmarejo, located at the top of the Gran Rey valley, also with a spectacular view, like all the sites that César chose for his viewpoints. It was inaugurated after his death, in 1995. Finally, in Fuerteventura, Manrique designed the Mirador de Morro Velosa, some 700 meters above sea level, at the northern end of the mountain chain that separates Antigua from Betancuria and allows for an unbeatable view of the north of the island and the central plains of Fuerteventura, both windward and leeward.

Of his work on the rest of the Archipelago, the author's work on the island of Tenerife stands out, where he always found support and recognition. Among his designs, displayed on that island, there is the emblematic Lago Martiánez in Puerto de la Cruz, inaugurated in 1977 and declared a Site of Cultural Interest in 2005, which implied a new

model for connecting the coastal area with the sea, providing its users with broad spaces (more than 100,000 square meters) with an artificial lake, swimming pools, solarium, restaurants, etc. Today this maritime park is visited by more than one million people a year and represents a crucial economic resource for Puerto de la Cruz's economy and the City Council's coffers. Subsequently, the Martíáñez model was redesigned, adapting it to the needs of the Santa Cruz de Tenerife coastline, a coastal city that, due to poor planning, lacked open access to the sea for its inhabitants. That resulted in the city's maritime park, opened in 1995, which draws 150,000 visitors annually.

In La Palma, for its part, there is little of César's work, only the *Al infinito* sculpture, which was inaugurated in 1985 on the occasion of the opening of the Roque de los Muchachos Observatory on the top of the island. For that inauguration, which was attended by the heads of state and government of many European governments, César also designed what are known as the *Banderas del Cosmos*.

However, where the lack of works by Manrique truly stands out is on Gran Canaria, since, other than a few murals, such as that of the Folías Hotel in San Agustín or the one in Casa del Marino, and the *Juguete del viento* (1992) in Paseo de Las Canteras in Las Palmas de Gran Canaria, there is nothing by the author from Lanzarote on that island.

What would have been his magnum opus on that island, El Confital Maritime Park, following the successful model of those aforementioned parks in Martíáñez and Santa Cruz de Tenerife, and was commissioned in 1988 to provide a definitive solution to the northernmost part of Las Canteras beach, at that time populated by a sea of shacks, never became

a reality. That failure was caused by an unexpected political change in the City Council of Las Palmas de Gran Canaria, which gave rise to a new majority that unfortunately had other priorities. Thus, and despite the desire of the artist who always wanted for Gran Canaria to not be left out of his architectural work, the project was aborted and the dream of the just has lied dormant ever since.

7,000 Palm Trees

CARMELA GARCÍA
Visual Artist

The theory is to apply art to life and to apply art to everything, as Joseph Beuys has done in Germany or Hundertwasser in Vienna which is to plant 25,000 trees that seems to me a much more artistic work than holding two exhibitions.

César Manrique

In the 1980s, César made the declaration that heads this text, taken from the documentary *Taro. El eco de Manrique* by Miguel G. Morales. In it, he makes reference to his theory of applying art to life and to "everything". Manrique points to Joseph Beuys's piece for the 1982 Kassel Documenta in which he inaugurated a monumental sculptural work for the seventh edition of that international art fair that the German city celebrates every five years. His project consisted of planting 7,000 oak trees paired with 1.2 meter-tall basalt columns.

The symbolic value of the oak tree, which grows slowly and solidly, together with the static and solid form of the basalt stones, evoked ideas of the complete, of the passage of time, and the modification of the landscape. Raising environmental awareness was one of Beuys' main objectives and his visionary proposal to connect art with a social and environmental commitment made him a pioneer in the field of art and ecology, as well as in the extension of the practice of land art.

In that statement, César Manrique also alluded to Hundertwasser who had already published his manifesto: "Your right to the window-your right to the tree". His architectural interventions in cities, his concept of painting, the public performances he carried out in support of better quality habitat, and his militant ideological activity with naturalist convictions would complete his recipe for happiness on Earth. With slogans such as "Plant trees. Fight against nuclear danger", Hundertwasser considered himself an "architectural doctor".

César Manrique is inspired, influenced by, and joins those visionary and profoundly environmentalist European artists. Visionary, according to our dictionary, refers to a person who has a vision. Vision is immediate and direct contemplation without perception through the senses, while the visionary is someone who, through their exalted fantasy, figures out and easily believes chimerical things. I would add visions that come in dreams and later in images that are seen with the inner eye. I especially like the definition from María Moliner's dictionary: "A person who takes as possible the impossible things that they imagine". The visionary does not doubt... seeing without eyes, vision turned into touch and premonition. Many people capture that subtle world but are incapable of trapping

it in conscious thought because of the lack of language. Luckily, the language of art accesses and represents that world, it has that ability.

In his statements about the nature of the territory of Lanzarote, it seems that César lives in a constant state of artistic exaltation, it seems that he is almost permanently in what we could understand as a mystical union with the space. This is so inspiring and stimulating that it makes me think about those ideas about the life of art – art in life¹ – and it was precisely that which we all saw around him. There did not seem to be a distinction between his artistic practice and his personal life, which was translated into freedom, communication, self-affirmation, energy, and strength, as well as in the absolute conviction that “art is the only means for people to develop”.²

Perhaps it is this *Art in Life* that most interests me and what most impacted me as a person. Manrique relied on an extraordinary ability to use words and thought as a form of art, which allows us to see the art works as patterns of thought and not only visual acts. Art also includes collective processes and, of course, actions. He showed us a responsible freedom, recognizing that the truly human meaning of life is to share and enjoy.

Between 2000 and 2003, I developed two projects: *Planeta Ella* and *Paraíso* that, among other things, were a vindication of pure nature. I was inspired by the visions of the German Romantics of the 19th century,

¹ David Lynch believed that art was the only way to go deeper and discover things. Artistic life meant the freedom to have time for good things to happen. David Lynch, *Catching the Big Fish*. Tarcher, 2006.

² “Every man, an artist”, Joseph Beuys.

a movement that would rebel against the disenchantment of the world. I was also inspired by the American transcendentalists who captured the sublime of nature and saw it as the Garden of Eden for those for whom being in intimate communion with nature was to be in intimate communion with God. In this sense, and in the field of photography, Ansel Adams was the main supporter of a mythical conception of landscape, as well as a leader in ecological values – many of those values would arise again in a radically new way with the land art of the 1970s – . And, finally, I think that, above all, I was inspired by the telluric energy of Lanzarote, its unfathomable beauty that had impregnated me since my childhood.

In these projects, the essential figure of the woman appeared as the body of the non-hegemonic that, with its presence, negates and questions the arrogance of extreme androcentrism, that is, the patriarchal constitution of culture. I had set out to show something that had to do with that and hopefully provoke an experience.

Therefore, both the series of photographs *Paraíso* and the sculptural installation *Planeta Ella* arise from a need to explore, through representation, a new sensibility toward nature and toward other living things, a *different empathy*,³ distanced from gender essentialisms but powerful in its use of image codes that enable me to see the world, not in an instrumental way, but rather through *wonder*,⁴ as the origin of all knowledge and all pleasure.

³ I take the concept of "different empathy" from Yayo Herrero.

⁴ Rachel Carson, *The Sense of Wonder* (1965).

These two projects reaffirm a vision, if we will, for rediscovering the world: another surrounding world, immense in large photographic formats, which came to be called photo-painting, with beauty as a controversial proposal for the possibility of "inhabiting the world poetically",⁵ but also politically.

Connecting ecology and feminism is what ecofeminisms do today, as the same roots can be identified for the subjugation of women in patriarchal systems and the subjugation of nature in our model of western thinking, which has increasingly declared war on life, bodies, and territories. Ecofeminism is feminism's most powerful utopia, although, unfortunately, that feminism remains a utopia and its demands are for societies of peace, societies of equality (of gender, race, class, species...), and societies in which all forms of domination have been eliminated. However, and again unfortunately, we are trapped in our dual gaze, in that abyss that we have created between human beings and nature, in the nineteenth-century vision of nature as submissive automation at the service of humans and with science and power seeking to dominate it.

We should return to utopia, in a good way, to an ecological ethics. It would be desirable to listen to those who know, not only those who want to profit and who anticipate unlimited growth: what we could call retro-progress, that neologism that warns us that too much progress increasingly contributes less and ultimately mutates into its opposite.

The widespread perception that we are living in decisive moments for the planet and for our own survival, even if it should be, and in many cases

⁵ These words come from a poem by Hölderlin.

is, a driving force for action, sometimes becomes the opposite. Seeing our mark of negative impacts on the environment makes us feel guilty, ashamed, and so overwhelmed that, in the end, we want to disconnect from reality. In art and all the sources of knowledge and technology, and the multitude of everyday gestures and private and citizen initiatives, work is being done to learn more, to go deeper more, ultimately: to learn to do things differently. Relearning, often looking at the not so distant past, but also to the future... Everything is changing and what we need to have is a dream and not a nightmare.

Art is the oldest archive in history and we urgently need the energy and inspiration of those visionary artists like César and his dream, his utopias are necessary and are reaching many people. They have already made us question, in this turbulent world, the role of the artist, to what extent artistic creations can affect consciousnesses and have an impact, generate reflections, or question the political role of art.

Holistic restorations in which science and art intervene, in which the artist appears as a qualified social agent with a different language that reinforces the work of specialists, are a good example for the challenge of intervening in the recuperation of degraded spaces. This is something that César Manrique was absolutely pioneering and masterful in, but there are many more formulas to explore, many ideas from different fields.

The title of this text alludes to Beuys' work, *7,000 Oak Trees*, in Kassel, conceived as the first phase of an ongoing international project, that would later continue in other locations. It took five years for his action to be completed – it was finished after his death in 1986 – and it transformed the visual panorama of that German city. If we wanted to

hypothetically continue its wake in Lanzarote, it should be *7,000 Palm Trees*, although we could presume that this would not be sufficient for César Manrique who, with his usual generous and overflowing gaze, determined that, at a minimum, it should be "25,000 palm trees".



César Manrique: From a Root Turned Toward the Cosmos

OSWALDO GUERRA
Writer

Let's place ourselves before that handful of tree trunks that sink their roots in the sky of Lago Martiánez, Puerto de la Cruz, Tenerife. The sculptural group is titled *Raíces al cielo* (1977). I am assailed by the following questions: For an eminently abstract artist like César Manrique, what is the role of the human in his material and telluric painting? And in his sculpture? And in his architectural works? Can we trace a slide toward informalism and symbolism in his work as a whole? Or is the artist's intention specialized according to the medium of expression in which he is working? Let's return to the object of contemplation. What are those inverted trees and how are they structured in the context of the place?

My contribution is nothing more than a small careful balance that seeks to relate two forms of expression with two manners of approaching the represented, the surroundings: informalism vs. symbolism, nature vs. landscape.

ONE. A peaceful walk through the Lago Martiánez complex

The red air starts dissipating in the early hours of the morning. The multitude's arrival is imminent. If we want to see carefully, there is no lose time to lose...

The volcanic coast of Puerto de la Cruz was always witness to the disproportionate struggle between fisher-people and the rough sea. But times have changed and now this place has been recuperated for leisure, for people's enjoyment in times of rest.

When César was called, in the late 1970s, to allow human beings to enjoy this coast, he was not satisfied with playfully designing a water park. He endowed the place with a language overlapping with that of Nature.

In the park's entrance, the *Juguetes del viento* rise up on both sides. On the left side we see, on a basalt structure, *Los alisios*. The tops of each of the laminated iron trees move at the mercy of the wind. On the right is located *Deimos*, a thick and twisted trunk that supports another treetop, this time made of steel, with leaves shaped like cones. The real palm trees become confused with the imaginary ones. The *Homenaje a Wilhelm Reich*, the celebrated German psychoanalyst, is made from a giant dried out root. In a moment it will be necessary to realize that this root is inverted.

The *Homenaje al mar* is perhaps the most striking intervention in the venue. Made out of white concrete, it is located over one of the lakes, at one end of the park. Perhaps we will see waves colliding, waves that

do not respond to the powerful influence of the tides, but rather the indomitable force of the wind, of the eternal wind that left such a strong mark on the artist. If we move away we don't know if what we see on the horizon line are real waves or those of thought...

La jibia is another sculpture made out of concrete. Now it is the animal (a cephalopod) that is stranded on land. Although the sculpture is designed as a place for children's games, its meaning corresponds more to an explicit homage to the living sea and its fruits than a mythological interpretation.

Along with the *Homenaje al mar* and *La jibia*, other interventions bring that ocean into the space of the imagination. The water crater and geyser project the salty liquid toward the sky. The first transmutes lava into water. The second (another volcano?) propels it up fifty meters so that the trade winds mold it to their liking. The island of the ship, in short, brings us closer to the seafaring odyssey, especially because of the humble materials used: canvas, wood, rope...

Our tour stops at one end, at the part of the complex that is most exposed to the sea. There stand those tall trunks of dry tress whose crowns disappear into the ground, and whose roots are projected upward, the *Raíces al cielo*.

TWO. A question of languages for the same life project

Manrique notes the following around 1978, shortly after the Martíáñez complex was finished:

In my canvases, I am always interested in abstraction based on the recreation of the land we walk on, its texture, its strength, its somber chromatism, to later lose myself in the encounter with the transformation of life integrated into the earth, its decomposition and death, that closes the cycle, once again, in the land.

A note from his archive, from 1990, rescues this thought almost literally. In the aesthetic narrative of a multifaceted artist, it would seem logical that two-dimensional expression (painting) and three-dimensional expression (sculpture) go hand-in-hand, that they express the same object in the same. César operates differently. As I posed above, a specialization in languages can be detected.

We have frequently referred to Manrique's paintings as "abstract landscapes". In reality, they are "natures", not landscapes, because the human element cannot be seen. The only symbolism contained in these paintings comes precisely from the use of material and color. We could say that the necessary language for those landscapes is informalist. Their raw material is Nature itself, that, in turn, is reconstructed as such based on consciousness.

However, Lago Martiánez, like the Jardín de Cactus, like the Jameos del Agua and César's other sculptural-architectural spaces, are landscapes because the cultural element is superimposed on the natural.

In fact, it could seem that his sculpture contradicts his painting. While in his paintings the protagonist is nature (and its telluric elements), his sculpture approaches symbolism in which nature itself connects with the human, it reconnects. What matters is that the human component is revealed as a longing for union with the cosmic, which brings some of the artist's three-dimensional objects closer to an incipient mysticism.

Thus, we could say that César's painting is reserved for the expression of the forces of nature, while in his sculpture, it is the landscape (as humanized nature) that is the protagonist. But this dichotomy can escape our eyes. In fact, they tend toward the same end. It is important to note that in César's painting, informalism is the predominant language, but in sculpture it is symbolism. But, what symbolism are we talking about?

THREE. A humanistic dreamer?

If we recall what we saw in Lago Martiáñez, we can conclude that the artistic objects dispersed there are what they are and "they are something else". That is what symbolism is. It is not a matter of them resembling something else, but that they are both at the same time. What are, "at the same time," the trees buried upside down? Simply that. Trees buried by their crown. But humans have, throughout history, sedimented varied meanings in different universal objects. The upright tree is a human symbol par excellence, which is not separated from its corporeal and existential component ("tree" is equal to "the body of the human being"), to mean the axis of the world, the *axis mundi*, as it connects the land with the sky.

And if the tree is upside down? It is also an anthropological symbol under this form, present in numerous cultures and sacred texts, from the Jewish Zohar to the Islamic Scriptures (in the form of the Tuba tree), of course, it is also in the Hindu Upanisahds, but also in Plato and, centuries later, in Dante. The roots toward the sky signify the reconnection of the human with the celestial. In this sense, the inversion of the tree is a mystical symbol par excellence, as it seeks to reunite, reencounter, the

human being with the divinity of which it has been an inseparable part since the beginning of time.

Not only do the trees of *Raíces al cielo* bring us closer to this mystical and cosmic vision, but so does the inverted root of the *Homenaje a Wilhelm Reich*. Perhaps, in this case, it is not the most conventional connection with the heavenly, but rather through the subconscious. We also see the inverted root in the entrance to the Mirador de la Peña, on the island El Hierro. As if that were not enough, along with the *Banderas del Cosmos* that César projected for the Roque de los Muchachos Observatory in La Palma, the artist erects a monumental twelve-meter iron obelisk sculpture, significantly titled *Al infinito*.

FOUR. On nature, landscape, and pain, successively.

The trunks are dry, the roots are also dry. And cut. Or better said, amputated. It would be expected that the crown is also dry, but we do not see it. Would it not be that that crown, which should be the top of the tree and we imagine it buried, is really the world, the globe? The globe is shaped like a treetop. If this were so, this tree in front of the sea, attached to its shore, is a true and fateful warning to sailors. The globe-treetop is drying out, it is suffocating, it longs to breathe, to quench its thirst.

Although César Manrique's painting gradually relinquished the human to create an autonomous nature in the eye of the canvas (in the framework of informalism), his work on the surface was a containing wall of the pain caused by the human being's uprooting from that very nature. His

struggle was simply to ensure that nature shaped as a landscape would not allow for seeing more than the pain of existence, but not that of banality, of economic speculation, the lack of education. In this sense, his art is truly ecologist. Without the theoretical perspectives that we have in contemporary environmentalism, his powerful intuition, nonetheless, would define him in his time as a grassroots ecologist, intuitive, inheritor and student of popular wisdom. A pragmatic ecologist pushed by a spiritual need.

Thus we can say that César used the languages of art in a complementary way to express his joy, his mysticism, his commitment, but also his immense pain.



César Manrique: Nature and Internal Landscape

JOSÉ HERRERA
Artist and Professor

Speaking and writing about an artist such as César Manrique for someone who, most of the time, is immersed in searching for himself through art, nature, the landscape, and silence, is not easy. On the other hand, the emotional element does not allow me to sufficiently distance myself. It is necessary, then, to create a space of contemplation, reflection, and dialogue. Although our creative processes are different, in some aspects they are very close when nature is a reference, essence. But there is something we have in common, that we share: art, the universal space of art.

My language is not the written, but the word, thought, the form and its visual and poetic "habitats". From a vague knowledge of my work process, always inconclusive and open in occasions, fresh and convulsive in others, I will attempt to "inhabit" part of César's work in what is referred to as the artist-nature-internal landscape relationship.

Introducing one's self into an artist's creative process is risky, complex, disconcerting and, at the same time, exciting if we really want to "know in-depth" his work, and through it, the person. I want to take that risk, I don't see another way of knowing, other than taking steps without knowing to where we are heading. How and in what way is that approach created? How and in what way do we get closer to the artist and what we could call his poetry? I understand that by starting with his work and from there his thinking, philosophy, sensibility... All the doors and windows are open to failure when we try to "understand" a living artistic process, inhabiting the primary, the social, the truth, the attitude that leads to activism, the permanent and visceral nudity of someone like Manrique, who feeds, day after day, off the place, off the profound silence of Lanzarote. Place and artist are the same thing, they are the means of and support for experimentation and introspection, memory and matter.

His defensive of protecting the territory should not surprise us, as nature and landscape are his intimate space, his house, workshop, life. We should not be surprised that his work is oriented around activism when his "home", Lanzarote, is attacked, wounded, and he tries to "heal" it through his work like someone who puts on bandages to continue staying strong in the face of violent, speculative, and systematic aggression by human beings themselves. Not only does he express himself through his art like most artists, but he assumes that his conception of art goes beyond the formal, beyond the plastic arts.

If the landscape and the environment are violated and attacked, Manrique is pain. If nature is protected and contemplated with respect, the artist is pleasure. That is why the body and the artist are the same body. That is why his work expands and necessarily opens up to very

different contexts: very diverse social, cultural, and political scenarios, speaking and searching for truth, the same with which he works in his workshop, day after day. César seeks that truth and balance of things through an intimate and clean relation with the environment and that, in many of his matter paintings, he delves into as an archaeologist very carefully cleaning to unravel that other part of the landscape that we do not see, but that as a "medium" and visionary he reveals to us.

The artist has been many things for once for a long time. It is a continuous movement, he discovers layers of himself as an individual to establish a very close relation with the global, with a purpose: the idea of a total piece. Although his stages reveal to us a man full of questions; curiosity, surprise, and vitality are the ingredients that he relies on, as if he were an illusionist, who grows on stage and amazes, infects and illuminates with his magic. Based on this illusion that he generates, César Manrique responds through painting, drawing, sculpture, interventions in nature, architecture, performances, activism, to the emergency in educating and raising awareness, thus becoming an indisputable reference for many of the inhabitants of Lanzarote. He needs, we could say, an audience, like the illusionist, to develop his ideas with the population's active participation. Hence, his reinforcement as an artist, as a critic of a misplaced predatory and speculative system.

Time, maker and builder of memory, has made the artist and work become the same thing, the same landscape, the same face, and the same look. Is it possible to feel Lanzarote without César, is it possible to walk on this island without walking on his body?



Two Voices, the Same Message. Making Life into a Work of Art

MICHEL JORGE MILLARES
Journalist

Where is the boundary between artistic work and touristic intervention? Can Lanzarote's brand – and that of the Archipelago's other islands – be disconnected from Manrique's contribution? If there is one thing that characterizes tourism it is paying in advance for an expectation, of something transcendent that breaks the monotony. And Lanzarote is not lacking in transcendence, it does not leave the visitor indifferent, it transports them on an emotional journey toward beauty and life through art, guided by Manrique. The artist who transformed the island by turning nature into a source of inspiration and awareness, to fight the self-destructive indifference of human beings.

The greatest economic and social transformation on the Canary Islands – with their crisis – is the fruit of the irruption of tourism, which gave rise to more than a century of growth and social progress, but not without problems and contradictions.

The more than fourteen million tourists who visit the islands, populated by two million residents, come, fundamentally, for the three S's (sun, sea, and sex) and a climate that makes the islands the ideal winter destination for continental Europeans. But, in addition, they come to Lanzarote to feel the grandeur of the Chinijo landscape, the lunar landscape of Malvasia, the Hilario fumaroles, the Jameos del Agua, the Charco de los Clicos, or the *conejera* omelet of the castle over the reef. Original, unique, and molded like works of art by César and the islanders.

Manrique's success turned him into the protagonist of a territory's changing economic model, but he is not the only one, nor the first. In fact, the surprising thing is that there are two people, two artists from the Canary Islands, who, during the 1930s and 1990s, developed continuous acts of creation, sensibilization, and defense of a model based on the artistic transformation of the landscape and the revival of traditions.

The first was Néstor Martín-Fernández de la Torre, upon affirming ninety years ago:

I understand tourism as a large and complex industry that the entire country must develop [...] The traveler who visits us does not come to our islands to find a Luis XV heel or a peroxidized hair in Tejada...

His works demonstrate this and his theory was compiled in *Habla Néstor* and supported by the numerous Canary Islanders who followed his message of touristic progress. His action adds to the impact of the Luján Pérez School (whose origin coincides with César Manrique's birth). That institution emerged from the initiative of another visionary of art and tourism, Domingo Doreste *Fray Lesco*, whose students join the indigenist

movement that revolves around the landscape, archaeology, nature, traditions... the visual discourse of the future tourism wager.

In the early 1930s, Néstor returns to the islands and dedicates himself to the cause of promoting their transformation. To do so, he organizes pro-tourism "demonstrations" in which he consolidates social support that guarantees the movement's continuity. Besides his friend and collaborator, Fray Lesco, other important participants in the movement include composer Néstor Álamo, writers Pancho Guerra and Juan del Río Ayala, set designer Sergio Calvo, and many others, who carried out events such as the regionalist festival in December 1935 or the cavalcades of the Three Wise Men, all of this within what has been termed *tipismo* [what is typical, picturesque, specific to a particular place], which is translated onto "neo-Canarian" architecture with his brother the architect Miguel and Marrero Regalado, from Tenerife.

In March 1936, when César was 17 years old, the festival for the "resurgence of *tipismo*" was held in the Casino of Arrecife. It was also in that year when César's relationship was consolidated with the Millares Sall family, who were fascinated by the island's landscapes and peasantry, which would be a constant source of inspiration for this artistic saga. The teachings of professor Juan Millares Carló, at the height of the purge due to the persecution of his republican ideas, are added to those of Agustín Espinosa, who represents the essence of the surrealist movement that was developed in Tenerife, around the *Gaceta de Arte* magazine, and that promoted the first international surrealist exhibition in Spain. That writer would also be a victim of a process of political persecution and torture for "obscenity". Additionally, there was also the figure of Pancho Lasso, another avant-garde and socially committed artist.

César learned first hand about the artistic advances in Gran Canaria and Tenerife, attracted by Néstor's trajectory and the enthusiasm that he awoke in island society after making a radical shift in his successful career in Barcelona, Madrid, and Paris to return to Gran Canaria and dedicate himself to developing the island as a tourist destination. He defended that decision as "the task that corresponds to the children of this privileged land among whom I offer myself unconditionally and promise my worth". However, he never imagined that his successor would be another artist, in another era, island, and context, with similarities in his work, initiatives, pedagogical efforts, and even in his discourse.

Néstor spreads his proposal of transformation through his murals and "visions". In those, he proposes turning the neighborhoods on the cliffs into tourist spaces that are reminiscent of the fashionable cities of the Mediterranean coast, with their casinos, hotels, and palaces in high areas with sea views, designed for the European industrial bourgeoisie and the aristocracy. He also adds the necessary tourism infrastructure, such as the Pueblo Canario, the Casa del Turista, and the Parador de Tejeda. This adventure was altered by the Spanish Civil War and interrupted by the artist's death. This orphanage is prolonged as a result of the Second World War, producing the delay and adulteration of Néstor's initiatives. All of that, despite the fact that his proposals meant the success of tourism on the island, continuing in the 1950s and 1960s; a success that, however, would start to suffer from institutional apathy in the 1970s with the closure or abandonment of Néstor's legacy until recently. An era in which César Manrique would also start to initiate projects to restore the island's natural beauty, promoted by the Lanzarote Council, presided over by Pepín Ramírez and whose success would facilitate its expansion to other territories.

César maintains his connections with international art through trips to Europe and the United States. He is a very beloved and respected person on the island, with an inexhaustible capacity to work, always attentive to what could improve the large Manriquean theme park that is Lanzarote. He also agreed to be a leader for tourism on the island, as a member of the Provincial Tourism Board or a featured speaker in the first Provincial Assembly of Touristic Municipalities. Later, he would lead environmental, journalistic, and artistic initiatives on Lanzarote with a clear purpose of connecting the island to transcendent events in time, for example, through the creation of the Foundation that carries his name, launched a few months before his accidental death.

César continues Néstor's steps in art, in his projects, and in his ties with tourism, although along a new path. He does not plagiarize or copy him, but rather continues his work, on another island, in a very different era, with the creation of the Centers for Art, Culture, and Tourism, turning the island's landscapes into a global icon, as well as by recovering the marriage between the islander and the island biosphere transformed to survive thanks to Lanzarote's volcanic cover. Rescuing the island's identity includes recognizing the difficulties of surviving in this territory and the beauty of its bare and arid skin. It is that very intense activity in Lanzarote and other places that makes Manrique into a global reference point for art, nature, and commitment.

The artistic connections between Néstor and César are also semantic, as can be seen in these examples of declarations and writings from each of them. Néstor: "It is necessary that we make all of life into a work of art". César: "Apply art to life". A commitment to bringing art to all actions, down to the smallest detail.

Néstor: "I try to get my countrymen to support my purpose of the revival of the popular: *Tipismo*, songs, clothing, industries, sports, popular architecture, and so many things that are being lost".

César: "A people without tradition is condemned to die. [...] to enrich the diffusion of art in a broader and more didactic sense, trying to select natural places to introduce painting, sculpture, architecture, music, gardening, etc. into a large space".

The two artists know that they must obtain society's support and active participation to recover the natural and cultural landscapes:

Néstor: "We also have to take into account the formidable beach of Maspalomas... so that future generations carry out projects advised by the realities of the moment. Let us not conceive things at the small-scale, but at the large-scale, with an eye to the future".

César: "[...] fear upon observing how they destroy and massify, we become aware of the impotence of our denunciations and cries for help in the face of the hysterical greed of the speculators and the lack of decisiveness by authorities who allow and stimulate the irreversible destruction of an island that could be among those with the greatest prestige and beauty on the planet".

These expressions demonstrate the concern they both had for planning, for thoughtful, delicate, and careful action of a unique legacy: the beauty of our Archipelago as a resource for progress and the future.

Two crucial voices, with the same message.

Painting the Steps: Remembering the Territory

MONEIBA LEMES
Artist

Years ago, my father drove a six-seater Toyota Dyna truck, a professional vehicle labelled with advertising for CAELSA, the electricity company where he worked. Some time later he acquired that truck, which also began to be used for family transportation, without removing the advertising vinyl. That powerful, but unglamorous carriage carried us everywhere causing bumps or "pinchitos", as they say in Lanzarote, and was also responsible for leaving me at the entrance of the Tías school to the delight of my classmates, who nicknamed me *la Pinchito*. The Toyota Dyna, in its multiple versions and updates – with a large rear cargo space – continues being a well-loved truck in the countryside and for agriculture, in the case of my father, a profession that he was forced to combine with that of an electrician in the construction sector associated with the tourism phenomenon. Cables and plugs, boxes of grapes and chives, power tillers and radial saws, made up a sort of transformation kit of the territory that, in the last decades of the 20th century, was

updated based on Lanzarote's new socioeconomic dimension in what we could call its post-rural moment.

My parents' generation was the protagonists of the transformation toward post-rurality. That was not the case for my grandparents. Starting in the 1970s, agriculture gradually became an increasingly unsustainable business, even as it continues constituting a mode of life, a way of understanding almost everything. At some point in the late 1990s, I remember my parents getting angry and bitter about a huge mountain of onions, the year's harvest, swearing that, due to the price paid for the kilo, they would never plant it again. "It would be better to set it on fire", they said. Starting then, and with the exception of grapes – given the excellence of Lanzarote's wine – agriculture in my household is for self-consumption, and, no less important, for "self-realization": my parents identified their world with the fields, no matter how thankless the economic retribution of its fruits. Despite differences, today the practice of agriculture reminds me of the arts, professionally demanding, but, for the large majority of its producers, economically deficient.

Abandoning the countryside in the Canary Islands or the transformation toward this post-rurality has unique connotations in the case of Lanzarote due to the marked influence of the Manriquean project. As a child, getting bumped around and absorbed in the Toyota Dyna, I remember playing that I was ordering, fixing, and painting the houses that I would see on passing, only with my imagination: I would take a broken window and reconstruct it and paint it green; that abandoned sand, I would smooth it over and plant it; those fallen walls, I would instantly raise them again with my gaze. Through the gimmickiness typical of the tricks and powers of videogame characters and using

Manriquean aesthetic tools and parameters of shaping the landscape, I would kill my boredom by making Lanzarote.

This game, practised by many children in their trajectories, wherever they were heading, might have a specific meaning on the island. Perhaps I am taking a part for the whole, but it always seemed to me that the people of the countryside with whom I grew up – keep in mind I was born in 1986 – have had a special concern for how theirs and that of others is seen in the environment. I am not only talking about fixating on whether this or that thing is ugly or pretty, but also many other aspects: technical (“What sealant is Pepito putting on the roof?”), human (“Some of Fulanita’s relatives came from Uga to prune the vines”), or legal (“They let Menganito expand his garage since he is friends with the mayor”). Everything can easily be observed from the road, a key element of the Manriquean aesthetic device. In some way, more or less consciously, I would wager an affirmation that, in this post-rural Lanzarote, César Manrique’s influence has helped its inhabitants to intuitively understand something that is not always taken for granted: nature as a construction.

The natural act is unknowable, we cannot have complete access to it because we are not entirely natural, nor mere daughters of an archive, cultural products. The more we try to get closer to a natural origin, the more cultural mediations are triggered and, to the contrary, the more modern and transformatively we project ourselves toward the body and the Earth, the more resistance they offer us, taking gaining autonomy and forcing us to negotiate in the field of biopolitics. The word nature is surrounded by a series of related concepts that precisely seek to construct themselves as unnamed, pre-existing, unconditioned entities, ruled by a cosmological logic. This is not only because we see the end of

the Anthropocene and our own extinction ever closer – the planet will continue its constructive process with or without humans – but also because “that which is there outside”, those stones and that sea which seem eternal, have been conceived and used differently as the centuries have passed.

Against the most common stereotypes, life in the countryside has been reluctant toward an idea of an original pure nature, which has led, in some cases, to radical forms of transforming the landscape (for example, cutting down trees that do not produce fruit or do not give shade, that “are useless”). But there is also a less idealized awareness of the landscape, a pragmatism or functionalism – in the worst of cases friend to an extractive and harmful developmentalism – that is confronted, on the other hand, by a contemplative idea with romantic roots, fodder for all kinds of pernicious essentialisms, for example, the belief that there is a sacred connection between blood and land. Although it sounds paradoxical, understanding tradition as repetition and gradual alteration of customs makes it difficult to imagine that it has a static origin. When traditions stop changing, they die and, to revive them, foundational origin myths appear.

Manrique's formula for this post-rurality outlined here is complex and not lacking in controversy. Manrique is conscious of the disappearance of the old rural environment (but look out, it is as fabricated as the modern landscape) and proposes an exercise that is not entirely melancholic, but is retroactive, in which he seeks to stage a world that could come to be lost when, in fact, it is already lost. Its marked fictitious character, the obviousness of the set (no matter how well it is painted), its artistry, saves it from naturalist essentialism. His *modus operandi* is classicist.

Through technical and rhetorical resources (that, like a good classical work, are hidden behind the trick) it seeks to represent that which is postulated as infinite, nature. It is "as if" everything were always the same.

The deployment of Manrique's aesthetic makes the magic of the connection between tourism and the rural landscape possible as a form of art, precisely thanks to the over-representation of the countryside, in this case, the disappeared element. His objective is to be able to fulfil the requirements of the new monoculture, tourism, through the generation of a harmonic imaginary – that paradigm of man at the service of the landscape – whose practice or ultimate goal is the visit (and perhaps not so much, for example, the regulation of onion prices). From the other side, Manrique's project is only sustainable within its own coordinates. And, while there are many of us who value his conservationist activist practice at the height of the explosion of developmentalist fundamentalism (the "progress" with which some fathers of the country fill their mouths to cover up their greed), it is also true that Manrique's fantasy arises and is developed in reserved spaces. Perhaps there is no other option, but it cannot be democratically expanded, it cannot be emulated, only preserved; as participants it can be experienced but not practised, it is visible but not feasible. We cannot all live in houses as fabulous as his. We have to live in buildings, not because we are mephistophelically doomed to modernity – discrediting a cliched idea of the countryside that would never use a Toyota Dyna as a metaphor – but rather because the building, as Jorge Riechmann points out, is the most energy efficient, and therefore the most ecological, form of housing.

Manrique was a polyhedral character whose legacy is sown with a series of contradictions that, rather than being sterile, are tremendously fertile for raising concrete debates about what we want the Archipelago to become. His lesson has more to do with becoming aware that the natural landscape is made up of material determinations (works: of art, of construction, of text, etc.) that, nonetheless, are first articulated in the space of the imaginary, affinities, temperaments, and sensibilities. Could we all live in a Manriquean Arcadia?

How can we follow his example if we can no longer do what he did? Or, perhaps, is it only a matter of at least maintaining an agile capacity to imagine something else in the face of the dominant logic of tourism?

White (and Green) on Black

PABLO LEY
Architect

Tourism's *raison d'être* lies in the search for experiences that contrast with the everyday. This is channeled through offering landscapes that are capable of inducing daydreaming, environments that are like scenery destined to generate satisfactory experiences for the visitor. This staging of tourist space can coexist with pre-existing elements. In other words, the tourism landscapes are the result of combining the images desired by the visitor with the physiognomy of each destination. Thus, the landscape can be understood today as an intensified mixture of features with diverse cultural origins. And, as we see on the island of Lanzarote, interpreting these landscapes of tourism is truly complex. But it is worth putting white on black: trying to clarify some questions about it and attempting to understand how those features are intermixed.

Undoubtedly, César Manrique's work is inseparable from Lanzarote's landscape. His transformative capacity is a unique case in terms of how an artist's work has redefined a territory's identity, impregnating, in one

way or another, the society that inhabits it. His skill lied in imagining the island and as idyllic stage for a vacation experience; and, at the same time, knowing how to do so while preserving the features of Lanzarote's landscape. Because to thematise the landscape is to ascribe a certain argument to it in order to achieve its symbolic, or simply visual characterization. Even in spheres with a certain physical dimension is possible to connect that environment to diverse themes with a common link. Manrique was able to thematise Lanzarote based on its volcanic nature: extracting from the black of the charred earth an argument as a central idea to weave together different places. Thus, his interventions in Montañas del Fuego, Jameos del Agua, Jardín de Cactus and Taro de Tahíche have shaped a series of interconnected episodes within that island-sized area. The very ensign of Manrique's own label has been added to the volcanic nature as an argument to connect those points. Because, over the passage of time, his recognition as an artist has overlapped in an inseparable way with the fascination that these places awaken on their own.

The consolidation of these identity features of the landscape cannot be separated from the role of the tourist industry whose influence goes beyond the purely economic and reaches other strata, such as the sociocultural. In this sense, one no longer travels to discover as much as to recognize and experience what has previously been advertised. Therefore, the monument or the landscape become icons whose visibility prevails over their deeper patrimonial meaning. There are even cultural references that can be displaced from the context to emphasize a landscape's level of exoticism. Thus, tourist routes on camel-back accentuate the island's exotic character. Because, along with the use of the camel as a vestige linked to Lanzarote's traditional agriculture, now

tourists tend to unconsciously establish bridges between that animal and the Canary Islands' proximity to the African continent (from where it was brought to the eastern islands). The natural landscape thus intensifies its iconographic character on being used as a stage prop with a certain degree of thematisation. However, this type of reading differs from theme parks as socially restricted enclosures in which the intensity of these procedures tends to negate the deep meaning of their cultural references.

Faced with the proliferation of theme parks, Lanzarote opted for another form of use based on institutional policies aimed at promoting its landscape. Starting with a preconceived idea of the island, it has been possible to articulate the island territory through different interconnected episodes. Today these routes link diverse places that can be visited through combined entry tickets, whose form of accessibility resembles a thematic space that is distributed in a discontinuous way throughout the territory.

In the end, the creation of the main leisure sites in Manrique's hands has redrawn the map of Lanzarote, covering it with new toponyms. And, in a short time, those places have become territorial references not only for tourists, but also for local society. This has a lot to do with the fact that César Manrique enjoyed very broad institutional support and that the management of those projects was the result of collective work that was able to take advantage of the late arrival of mass tourism on the island, in comparison with the other islands. In contrast to the theme parks that arose as private initiatives, Manrique and those accompanying him were able to understand the importance value of the public for guaranteeing the social profitability of the current network of Art, Culture, and Tourism Centers.

As an artist and landscaper, César Manrique was able to detect and value diverse natural sites such as Jameos del Agua or the Mirador del Río; and also, had the skill to recuperate deteriorated environments such as the quarry that would give rise to the Jardín de Cactus. With the idea of fusing art and nature, these are interventions in which new components, contributed or relocated by Manrique (fragments of volcanic stone, paths, painted concrete surfaces, garden areas, and even new constructions of an organic nature), are added to elements of existing landscapes. Other materials, subtly manipulated by the artist, are added to the pre-existing materials, whose combination could also be articulated in the form of a collage. In any case, these recreated landscapes allow for understanding this type of operation as clearly anthropized domains.

Along with these initiatives, César Manrique carried out another type of proposal aimed at revaluing traditional architectural practice that he tried to describe in the book *Lanzarote. Arquitectura inédita*. To do so, he proposed a set of aesthetic guidelines for new constructions, elaborated based on a non-mimetic interpretation of rural architecture. Interpreting heritage in this way ended up prioritizing certain elements selected from a diverse tradition, as well as from a broader tradition which also included the urban environment of historical centers. In any case, shortly after that publication, Manrique put his ideal to the test in Pueblo Marinero, a touristic complex in Teguise initially built under his instructions, in which elements inspired by the vernacular were used: a diversity of low-rise volumes, a combination of flat and gabled roofs, chimneys inspired by the exotic, white facades and green carpentry, etc. Here the complexity of translating the traditional building systems and language into tourist demand became clear, as tourism has its own logic which is difficult to reconcile with the essential elements

of vernacular architecture. However, in the following decades, the widespread acceptance of this tendency has ended up provoking, not only the emulation of Manrique's style, but, above all, the continued reiteration of those aesthetic parameters. And, in many cases, those parameters have ended up generating a simplification based on the mechanical repetition of certain construction elements and colors. Thus, an architectural language associated with white and green has been generalized, which has formed an aesthetic standard protected both by its social acceptance and the urban regulations that have endorsed it.

The speed with which this language has permeated tourist complexes is also due to the fact that those are conceived as idyllic scenes so that tourists can escape their daily routines. Therefore, these establishments tend to recreate landscapes that reproduce situations referencing history and nature: from linguistic elements in the facades that simulate traditional architecture (gabled roofs, chimneys, pergolas, etc.), to others that attempt to reproduce Manrique's hedonist imaginary in leisure spaces (white pools with islands of volcanic stone, waterfalls, exuberant vegetation, etc.). In these scenes, elements are replicated that have been decontextualized, but that also tend to contain allusions whose dependency on the original is no longer evident.

This type of procedure connects with certain experiences typical of postmodern culture, whose creative processes are based on the re-utilization of existing images. Through them, the manipulated object can be presented without hiding that which it reproduces, coming to be considered an elaboration in itself; which can even weaken or dilute the "original" reference to which successive reproductions have been carried out.

Something of this sort seems to have happened in the touristic urbanization of Lanzarote. The repeated reproduction of aesthetic parameters accelerated by uncontrolled urban growth has generated a tourist landscape that is dotted with green and white buildings, in which the black of the badlands has been relegated to a backdrop. The conversion of that aesthetic guideline into a Lanzarote reference, as if it were also an environmental guarantee, has produced an urban or suburban landscape that is frequently based on a low-density territorial model that is difficult to sustain over the medium and long term.

Similarly, the successful transfer of references from traditional architecture to Manrique's personal world and later from this tourist urbanization has meant that in recent decades many of these elements have been reproduced as decontextualized copies. Thus, the repetition of successive reproductions generates new landscapes that have been reinvented, like a chain based on others of which they were already prior recreations. Although these processes have weakened the "original" references, they have generated a dominate landscape capable of homogenizing the touristic architecture of Lanzarote. Consequently, that visual homogeneity tends to sweeten a territorial and urban reality that is actually more complex. Additionally, this green and white landscape has ended up being completely incorporated in the collective imaginary, not only of tourists, but of inhabitants themselves.

Therefore, understanding those chained landscapes without a solution of continuity entails risks such as not being able to recognize the value of difference or even of continuing to indiscriminately consume territorial resources under the chimera of a trivialized aesthetic. For that reason, perhaps it is appropriate to understand "Manriqueism" as the

mythologization of the artist that was Manrique, as the inertia tending toward the unthinking repetition of his aesthetic parameters. In this sense, we must differentiate traditional architecture from Manrique's enormous creative capacity; as it is also necessary to clearly demarcate the unique and original author that Manrique was, from "Manriqueism" itself. Undoubtedly, this is a task that already supposes a form of recognition of the exceptionalism of Manrique's work.

Indeed, landscapes of tourism are understood today as a mix of features with diverse origins that tend to become intertwined. But it is important to understand where these references come from and to know how to combine them. In any case, the experience of Lanzarote, in which Manrique is essential, suggests other paths regarding the possibilities for reconciling certain logics of touristic space and enhancing its enormous landscape resources.



For a Pedagogy of Beauty and the Landscape: César Manrique

ALICIA LLARENA

Writer and Professor of Latin American Literature

César Manrique returns at the right time, his centenary takes place precisely as sensibilities are awakening to the alarms of this new century and we are faced with the dark night of climate change, neoliberal excess, and the decline of the island tourist model; precisely the foci that motivated his advanced environmental activism and his precious proposal of bringing together art and nature. The ignorance of his visionary and pioneering figure in the Archipelago is disappointing, and can be seen tremendously in the scarce knowledge of his exceptional character by our youth, including university students. On the contrary, the empathy, curiosity, and wonder with which they respond to César Manrique as soon as they have the opportunity to learn about him and delve into his proposals and thought is also bright and stimulating. It seems to me that we have ignored a comprehensive education that would incorporate important references of island culture, those who have been able to explain our circumstances, putting it in tune with global culture,

and elevating our level of sensibility and commitment to the space in which we live. In the midst of the standardizing maelstrom being raised by contemporary mass culture, technological fundamentalism, globalized prejudices that intensify the dangerous disjunction between the particular and the universal, as well as the accelerated dismissal of humanistic knowledge, the voices that remind us that we have a deep connection to the space and that insist on the value of beauty, art, education, critical thinking, poetry, are crucial in these times. Valuing a pedagogy of beauty and the landscape seems essential in the urgent task of raising awareness, which is the first step to putting into practice an ethics of care and protection of the planet.

With enormous clairvoyance, César, in his time, perceived what others do not see: the poetry of the island, its plasticity, its metaphysical beauty, its artistic quality, a vision that in itself was already a challenge to the image projected by Lanzarote in the collective imaginary. Only four years after the artist's birth, Canary Islands intellectual Domingo Dorest *Fray Lesco* would open his chronicle of a trip to Lanzarote with the following phrase: "Except for necessity or convenience, I think that there are few who would go to Lanzarote without a reason" (*Por Lanzarote. Viaje entretenido*, 1923). Manrique himself would endorse this marginal character:

Nobody knew about the island of Lanzarote and within the Canary Islands, Lanzarote was like Cinderella. [...] People would laugh saying that there nothing except for camels and rocks on Lanzarote, and that it was the ugliest daughter of the whole archipelago.

Taro. El eco de Manrique, 2012

In those circumstances, an act of faith and persevering commitment were needed to change the narrative, elements that César had at his disposal and that he provided to the island with a beautiful and natural pedagogy:

I, however, was aware that Lanzarote was an exceptional island with a visual beauty that people did not understand. That is why I wanted to return and highlight [...] so that people would realize the island's great visual and beautiful power. And I have been able to do so. People have been able to understand perfectly the enormous beauty of a stone, of a prickly pear, even the beauty of a camel. Or the beauty of a farmer ploughing the land, or of its popular architecture that was looked down upon and totally misunderstood when people believed that it was old, ugly, and anti-functional.

Taro. El eco de Manrique, 2012

The celebrated public spaces conceived by César respond to this pedagogical script. He believed he could spread art in a more comprehensive and didactic sense, incorporating painting, sculpture, and gardening to the natural spaces in which he intervened, with clear results: "I have verified the educational success of the numerous visitors to these suggestive places, which I have called: Art-Nature/Nature-Art symbiosis" (*La palabra encendida*, 2005). Indeed, in the trips that he took every weekend with José Ramírez – then president of the Council – Jesús Soto, and Luis Morales, to identify possible spaces of intervention and design future projects, his companions were fascinated by César's enthusiastic explanations about the richness of popular architecture, the beauty of its volumes, and the profound beauty of its humility. It is this desire to make an inventory that would serve as a reference for builders, peasants, or architects, which would lead him to work on the book *Lanzarote. Arquitectura inédita* (1974), a photographic

testimony of the island's popular architecture that brings together "to start from a truth, to look for the essential roots of its style", to value a heritage that is not only material, but also symbolic. Thus, he accompanies the photographs, which are interesting in themselves, with personal inspiring and poetic texts. He extensively cites the artist who preceded him the task of "artialising" the island: Agustín Espinosa, the brilliant avant-garde writer who, in 1929, published *Lancelot 28°-7° (Guía integral de una isla atlántica)*, where he found in its pages, as he puts it, "a clean vision of the island about which, having so many things to say, still almost nothing has been said (*La Gaceta Literaria*, 1929). The intensely lyrical, original, and creative book indicated the path toward the creation of a "guiding mythology", a conversion of the territory into a landscape through artistic arbitrage, or, in Alain Roger's work, a "metamorphosis, a metaphysics, understood in the dynamic sense [...] Art is the true mediator [...] The historical and cultural perception, of all our landscapes [...] operates according to what I call, taking a word from Montaigne, an 'artialisation" (*Breve tratado del paisaje*, 1997). Manrique picks up the baton from Agustín Espinosa and materializes his "guiding mythology", giving it substance in his work as a whole, infecting his country people with the simplest and most intense pedagogical tool: teaching them to see. He understands that "knowing how to see and not to look is the key to knowledge" (*Escrito en el fuego*, 1988), that the salvation of Lanzarote is not possible without awareness and that it must awoken in the citizenry as a whole, to whom César would instruct in beauty.

The didactic task that he undertakes, from the very root of the people to its governors, teaching all of them that Lanzarote's raw and primitive geology is actually a powerful, attractive scene, a landscape with personality, is, undoubtedly, epic and moving. And it exciting to listen to the testimony of those who were touched by Manrique's passionate teaching. Santiago

Hernández, the master welder who worked for the artist in his *Juguetes del viento*, recognized him directly as "a genius. The little I know, I owe it all to him" (*Taro. El eco de Manrique*, 2012). Luis Morales, who was in charge of works at the Cabildo, talks about the construction of Los Jameos:

When we got here, César said that this would be the best in the world, that there was nothing like it. At least I said, "This man is exaggerating too much, isn't he?" [...] We learned to sensitize ourselves to the idea of him. We also become sensitive of the landscape. César explained so much... well, we learned a little about being artist builders. When César saw that someone building a house that he did not like, that was being newly built, he would go and talk to those who were doing it and he encouraged them and would say: "You are the ones who have made Lanzarote unique in the world, the souks of fig trees, dry stone walls, he talked to them about how to plant with onions lined up, as if everything were so decorative". [...] He often said to me: "Luis, the highways have to be as if you took out a rug and spread it over the landscape. Careful with the borders, clean them, camouflage what the machine damages so that the highway remains with the environment". And we were able to make it look like, the lava flow stopped at the highway [...] In my opinion, César was a person who was in love with his land and he made us be as well. The thing is, he could see them, and we still could not. And what I most liked about César was that I learned to see what I could not see.

Taro. El eco de Manrique, 2012

It is not surprising that faith in education would be prioritized in Manrique's existential journey and he militantly accentuates this idea when Lanzarote is handed over to urban speculation and he gives himself over to ecological public activism. In the face of the proliferation of massive constructions "without the slightest responsibility to style [...] with a standard, vulgar, international architecture", César sows from below. Through his talks in

educational centres, he invites students to "acquire greater sensibility [...] that is very important in youth, since one of the things that generally is not taught tends to be sensibility" (*Taro. El eco de Manrique*, 2012). Putting into practice, with magnificent coherence, the recommendation of the collective task of the artist, that, in his opinion, should be to apply their talent to life and to save the environment that we inhabit, Manrique finds the thread of meaning in his personal and artistic trajectory and assumes his destiny: "Because of all the things that I have started to understand" he says, "I have been destined to work for beauty".

For a long time, the teaching of the artist from Lanzarote managed to penetrate very deeply in the island, granting it unprecedented international prestige. The miracle had been wrought in the moor, the artistic rain raged in the desert, and its visitors, among them a multitude of illustrious personalities, could not escape the seduction exercised by its apparently stark surface. In the badlands, of tormented and violent beauty, an irresistible and suggestive lyric sprouted. Later, it is true, we forgot the lesson and turned our backs on beauty. César's death, almost three decades ago, also ended up burying a project that urgently needs to be updated today to reconnect ourselves with nature, with the deep material and symbolic meaning of lived space, learning to see and educating our eyes and consciousness to sensitively appreciate the beautiful, the authentic, the artistic. Everything indicates that major changes and turbulence are coming on the planet and the teaching of the one who gave Lanzarote a future, reputation, and dignity, creating a symbiosis between art and life, can indicate routes and resignify our path. Albert Camus already said it one of his most relevant books, "Beauty, no doubt, does not make revolutions. But a day will come when revolutions will have need of beauty" (*The Rebel*, 1951).

Rooted Art

JOSÉ MANUEL MARRERO HENRÍQUEZ
Writer

At some point in my early youth I visited a César Manrique exhibition for the first time. It was in Las Palmas de Gran Canaria, certainly as a school activity organized by the Jesuit school where I went to high school. At least that's what I believe now, decades later, and I imagine I have the imprecise memory from that exhibition of an abstract piece made with red dyes and volcanic stones. Since then I have returned to César Manrique's work on multiple occasions, most of those in the Fundación César Manrique. The two most recent times were in Tenerife in 2018, in the Fundación CajaCanarias location in La Laguna and Santa Cruz de Tenerife and in 2019 in the Centro Atlántico de Arte Moderno (CAAM). I have visited the Jameos del Agua, first alone and later with my family; I have been to the Mirador del Río and the Mirador de La Peña with my now wife, to La Vaguada de Madrid with a now departed friend; I have had coffee in the restaurant El Diablo in Timanfaya with my children running around a gigantic grill. I have gladly worn Manrique's work on t-shirts with his designs, and his *Juguetes del viento* have come to meet

me in different places such as La Puntilla and even in Arucas, the city in which I was born.

César Manrique's work makes up part of my life and, as such, is a presence that is there by natural right, like a picturesque coastal spot, a pleasant valley, or a bare mountain. Due to that familiarity, Manrique's work, although important and relevant, can go as unnoticed as a landscape that we walk by on a daily basis, no matter how deserted, fertile, prominent, or striking it may be. I drive by the gigantic Indian laurel that they call the "beautiful tree", that is on the way down from Arucas to Bañaderos, without seeing it; I observe the horizon from Las Canteras and the very Teide can disappear; and I enjoy the best of Lanzarote's landscape without being conscious of the fact that it is largely the legacy that César Manrique has left us.

The centenary of César Manrique's birth is an opportunity to reactivate my senses and sensibilities, to set my gaze on the artist's legacy, and not let it go by like a large unnoticed mountain and to discuss it in terms of his concern for the natural, rural or urban, environment, in which the human being must develop themselves, a concern that affects his life and his art and that is at the very root of Manrique's reason of being. How to do so, I have asked myself these days, if the monumental whole of his life and his work is delimited and clearly compartmentalized? What can I add to the well-defined figure and a perfectly ordered biography? On one side his art: painting, sculpture, ceramics, graphics, and public work; on the other side: his environmental activism.

Sometimes a minor, secondary, detail can contribute to shining new light on a domestic and well-known ensemble. Over my childhood and familiar

memories, of visits to different exhibitions, of the viewpoints over the spectacle of the island nature, beyond the *Juguetes del viento* that colourfully occupy the landscape, there is a humble frame that has remained in my memory with pertinacious vitality and that will serve as my key for revisiting Manrique's work on his centenary. This frame is in the audiovisual document of César Manrique's intervention on the Los Pocillos beach, in which Alfredo Kraus appears discretely in the background, perfectly recognizable even if slightly out of focus.

What is Alfredo Kraus doing there? What relationship could there be between César the activist, who harangues the people of Lanzarote and encourages them to passionately defend their vision of the island and preserve the natural heritage, who appears on television with rushed verbs, nervous, passionate gestures, a loud voice, the declared enemy of the politicians behind the tourism boom, and the exquisite lyrical tenor, excellent to the death, with a polished image and stylized figure? Other than the specific circumstances of that demonstration in Los Pocillos, do the two of them have anything in common?

César's commitment to nature, his ecological activism, could very well be related to his, not only that which represents Lanzarote and its people with an Indigenist bias, but also his abstract work, as it is fed by the volcanic materials and colors of that landscape whose preservation was being demanded in Los Pocillos. We can also find a relationship between Manrique's activism and the designs of his overlooks, his house over volcanic bubbles, the Jardín de Cactus, Los Jameos, all of which owe to the nature of the places in which they are integrated. This is also true of *Juguetes del viento*, conceived in light of the trade winds that blow pertinaciously from the north. And Alfredo Kraus? What is he doing there,

with his careful and everlasting moustache? What does the perfection of his lyrical bel canto have to do with that hectic tumult confronting bulldozers and hydraulic hammers? Does his discrete presence say something about the art and activism of César, who remains the undebatable protagonist of the protest?

César's figure responds to what Barthes, in *Camera Lucida*, denominates the *studium* of an image, its recognition:¹

Is inevitably to encounter the photographers' intentions, to enter into harmony with them, to approve or disapprove of them, but always to understand them, to argue them [...] a kind of education [...] which allows me [...] to experience the intentions which establish and animate [the photographer's] practices. [...] [The *studium* reconciles] the Photography with society [...] endowing it with functions [...]. Those functions are: to inform, to represent, to surprise, to cause to signify, to provoke desire.

Kraus's image responds to what Barthes calls the *punctum* of an image, a minor detail capable of modifying the *studium*, a "wound, [...] pinch, [...] mark made by a pointed instrument [...] that accident which pricks me (but also bruises me, is poignant to me)".²

Activist next to exquisite singer, *studium* and *punctum* together in the same sequence. What do they say, brought together, to the spectator? What do these two – apparently distant – figures congregated in the same frames incite? César Manrique with Alfredo Kraus in the background

¹ Roland Barthes, *Camera Lucida: Reflections on Photography*, translated by Richard Howard, Hill and Wang, New York, 1982, pp. 27-28.

² *Ibid.*, pp. 26-27.

are the two terms of a metaphor whose relation must be unravelled. And when clearing the path toward the clarification of that rhetorical figure, the first bushes that fall are the watertight compartments in which Manrique's work is divided, which only have a pedagogical reason for being, and nothing more, since activism on one side and graphics, painting, design, and *Juguetes del viento* on the other all emerge from the same root, Manrique's commitment to nature, which equally floods his life and his works.

The commitment with nature is at the root of everything Manrique, it precedes everything; it precedes the art and the activism, which are its derivatives. Therefore, the term *artivism*, which refers to art that is based on an explicit cause for which to fight, is not adequate to account for that profound motor that moves Manrique's art and activism. César's art is not circumstantial, nor is it expressly due to any particular motive of environmental activism. César's art springs from his radical and essential commitment to the nature that has given him life. Manrique's is art at its root, rhythmic as nature is rhythmic in the sequences of the tides, night and day, the turning seasons, the menstrual cycle, a beating heart; harmonic as nature is harmonic in the drawing of petrified lava, the substrates of rocky walls, the wind, that slight thickness of air materialized in clouds.

Visual art and *bel canto*. Such high art that he does there, at street level, in an unpleasant, stressful situation, confronting the raucous bulldozers, the hydraulic hammers, the hostile construction managers, the bad taste with which they destroy the coastal landscapes. They do what they have to do, perform as art, establishing themselves as aesthetic performance that obey the radical mark of nature. Despite their apparent differences,

the art of César and that of Kraus come together in the root from which they emanate. The non-representation of César's most abstract painting and Alfredo's most exquisite vocal performance do not lose sight of their roots in the rhythm and harmony of nature. As antfigurative as César may be at times, as belcanto perfectionist as Alfredo always is, the art of César and Alfredo breathes at the rhythm of the tides and points to the natural source from which culture and civilization arise, to the root of an art that, without being ecologically programmatic, fatally and necessarily promotes respect for the nature from which it originates.

César's art, illuminated by that frame with Alfredo Kraus in the background, reveals true, humble art, attached to the land, relational art, far from exclusionary dualisms and binaries. Manrique's art is ecosystemic art, that "breathes" with the Earth³ and that takes root in the natural beauty that influences knowledge, as nature does not award anything over the perception of beauty in the still unconscious hominid. Because the hominid that is capable of perceiving regularities in time and in space, the rhythm and harmony that populate nature, is the one who is able to have the basic tools for survival; which are also the essential tools for creating art and developing knowledge.

The connection between beauty and intelligibility and the understanding of culture as an integral part of nature that Jorge Wagensberg has developed

³ José Manuel Marrero Henríquez, "Filología verde y poética de la respiración para un mundo contaminado", *Actio Nova* 5, 2021, pp. 417-435; José Manuel Marrero Henríquez, "Ecocriticism of the Anthropocene and the Poetics of Breathing". *Hispanic Ecocriticism*, José Manuel Marrero Henríquez (ed.), Peter Lang, Berlin, 2019, pp. 19-38; and Ellen Skowronski, "Words that Breathe. An Interview with José Manuel Marrero Henríquez", *Ecozon@European Journal of Literature, Culture and Environment* 6.1, 2015, pp. 107-117.

with brilliant essays,⁴ is perfectly suited to César's art, an art derived from the capacity to perceive the beauty of nature in Lanzarote, in the rhythm and harmony of its landscapes. To support that idea, which brings together César Manrique and Alfredo Kraus, I coin a new term here and now: *articism*. This word, which exists in Italian to refer to all that related to life in the Arctic, is new in Spanish [and in English], and in honour of César, I give birth to it to refer to all that art that is founded on the natural roots from which culture and civilization originate, as culture and civilization are nothing other than our specific displays of an evolved nature. César's *articism* is pure artistic activism, art that due to its own way of being refines sensibility and stimulates perception, not only of the artistic object but also of the whole reality that betrays the natural sources from which life originates. Art at the root, rooted art, that is César's art.

⁴ Jorge Wagensberg, *El gozo intelectual: teoría y práctica sobre la inteligibilidad y la belleza*, Tusquets, Barcelona, 2014.



Learning from Manrique

FERNANDO MENIS
Architect

Lanzarote Effect

Just as we refer to the "Bilbao effect" to describe the radically positive impact that a singular work of architecture has had on the economy, on a city's brand, and, ultimately, on an entire community's consciousness and perception, I think it would be appropriate to speak of the "Lanzarote effect".

In a territory as dependent on tourism as the Canary Islands, it is clear that César Manrique's work has had a beneficial impact on Lanzarote's economy over the years. His interventions opened up and keep alive the possibility for a sophisticated tourism in which the unmediated search for nature, the beach, the sun and the mountain come together with having an extraordinary experience, mediated through places and objects that appeal to our intellect and sensations. Manrique's work has enabled Lanzarote to offer an excellent product, that cannot be found anywhere else, which increases this part of the world's power of seduction for travellers from other places.

Furthermore, Manrique activated and encouraged an awareness among the people of Lanzarote that they have something special and unique in their hands, something that, if well cared for and enhanced, would more than return the efforts invested in it. On other islands of the Canary Islands, it seems that people are more interested in the life that takes place indoors, and not in the life that happens outdoors. They appear detached from the spaces they share with others, they seem not to understand that what is outside is also theirs, and, even more importantly, it will also belong to their children and grandchildren and, therefore, needs their care and interest. An activist and a visionary, Manrique not only created a quantifiable legacy, he also brought about the coagulation of an awareness of the place, objectively demonstrating the benefits that its promotion and protection would bring.

Architecture without an Architect

Manrique was not an architect, but it would be risky to say that what he did was not architecture. There are important figures throughout the discipline's history that, without having formally studied it, have produced referential works for the history of architecture. That is the case of Frank Lloyd Wright, who dropped out of engineering after two courses; Le Corbusier, who learned the trade of engraving and stone cutting from L'Eplattenier; Adolf Loos, who never finished his degree; and Tadao Ando, who was a truck driver and boxer before travelling the world and teaching himself architecture.

Manrique demonstrated his simultaneous mastery of large scale and small scale work, a characteristic of great architects. Complexes such as

the Parque Marítimo de Puerto de la Cruz, in Tenerife, or the Jameos del Agua, in Lanzarote, demonstrate his mastery of the large scale, while the details in those same works or in his art installations, demonstrate it at the small scale.

But, above all, Manrique demonstrated an ethical positioning in the world, exercising a responsible role in the community and on the land on which he acted. If we architects had something similar to what doctors have with the Hippocratic Oath, we would have to swear to make the world a better place than how we found it. Manrique did so.

An architect works as an organizer of multiple layers of information and of numerous agents who intervene in the process of designing and carrying out a work, with the goal of achieving the best possible result. In that sense, it can be said that Manrique was a good architect as he knew how to optimally integrate influences, professionals, and their different skills. The artist from Lanzarote combined his experiences on the island and off it, adapting contemporary trends and knowledges to the context and equipping them with certain qualities of timelessness. He surrounded himself with the best professionals, the best architecture, the best electrician, the best builder, and, above all, the best client possible, that is, a client who is committed to quality.

Client and Quality

Two months after finishing the CKK Jordanki concert hall in Poland, which took us seven years of work, I received a letter from architect Rafael Moneo, or, as I call him, San Moneo. In the letter, he congratulated us

not only for having won the bidding process and the commission, thanks to a good proposal, but also for finishing and inaugurating the work. As an architect, you know that to make a good building or a good plaza, that is, a work that contributes value to a place and the community that hosts it, having a contract and a good plan is not enough. More is needed, it is necessary to conduct a whole concert, and not always peacefully. But, above all, what is needed is a good client, one committed to excellency, which rules above all other circumstances.

It is not enough to be a good architect or urban planner. Manrique taught us humility and that the client is very important, since, to a large extent, the quality of the work depends on them. That is the case of the public client – the Administration – on which a city, region, or country's direction depends. The effects of a public client committed to quality and the good of the community it manages have positive repercussions. This is what happened in the era during which Pepín Ramírez Cerdá served as the president of the Lanzarote Cabildo, all of his actions left a trace on Lanzarote that continue to have a positive effect on the island to this day.

In this sense, in Spain we are not going through the best moment in the profession. The bidding processes promoted by the public administration have gotten worse, both in terms of their frequency – ever less frequent – and in their approach. The economic crisis has taken its toll and there are fewer calls due to lack of public investment. Furthermore, once called, the bidding is organized based on the logic of the lowest price and not the search for the best proposal. The effect of this change of focus is lower quality architecture that will mark our cities and landscapes for generations to come. Prioritizing the lowest price over

quality in choosing proposals is harmful, and even more so when quality does not necessary imply a high price. What is needed is to search for quality within sustainability, understood in a broad sense, including the economic element.

The experience of many different works that we have developed has taught us that a budget in accordance with the complexity and size of a work makes it possible to subcontract the necessary professionals – engineers, consultants – who will ensure that the work is developed according to the plan agreed upon with the client. For example, the previously mentioned work in Poland was contracted for an execution budget of 50,000 euros. We did not exceed that budget by a single euro. Thanks to the fact that the execution budget and our fees were in line with the work's complexity, we were able to obtain all the definition necessary to avoid delays or contradictory prices. We drafted 4,300 blueprints to obtain the definition and precision required by the builder, when, usually only around 900 blueprints are produced for this type of project in Spain, which, in the end, causes all types of unforeseen events that affect the building's final cost and likely its quality.

In turn, lowering fees below sustainable rates triggers a process of precarization with disastrous effects for all those involved in the process and, ultimately for the client themselves who will receive a lower quality work. The liberalization of architects' fees, along with the public client's current tendency to award the cheapest offer, leads to offers of drafting projects at reckless prices, that are impossible to sustain with the adequate dedication of time and effort to achieve a result that is at least decent, if not great. On the other hand, having to decrease fees below sustainable thresholds makes it so that employing architects cannot pay salaries to

the young architects in their companies that are in line with their training, thus worsening the fragility of the economy.

Living is Art

When I was a young student in Las Palmas, in the early 1970s, a professor took us to Lanzarote to show us César Manrique's work. As an 18-19 year old at the time, and the innocence before the world that accompanied me at that age, I had my first contact with Manrique's work. I was never able to meet him in person, but that first visit was the beginning of a continual process of learning about the work of the artist from Lanzarote. We visited his house, one of his works of art. It struck me in a powerful way to realize, to become aware, that the artist lived within his own work of art. It was impregnated with life. The personal effects of the artist and resident could be found there, his things could be seen there... everything in use, the work of art in itself. Perhaps I learned there that there is not, or should not be, any interruption between life exactly as it unfolds every day in our homes, our streets, plazas, cities... and the beauty and meaning that we seek to create through art and architecture.

The Painter Who Gave the Land a Voice. Multidisciplinarity and Consciousness

ROSA MESA

Multidisciplinary Artist and Cultural Manager

César Manrique is, undoubtedly, one of the artists from the Canary Islands with the most international reach and who has been addressed by numerous critics and scholars. Therefore, when I received the email invitation to participate in the celebration of the centenary of César Manrique, the first thing I asked myself was what could my contribution be, based on my practice as a visual artist, performer, cultural manager, and activist. From the outset, the fact of sharing multidisciplinarity could be an interesting point of departure.

The thesis that I propose in this approach to César Manrique's work is that the artist was a pioneer more than anything, a visionary who anticipated the developments of contemporary art, starting with informalism. César created a *sui generis* art, at the same time as he touched on movements of his era, such as material painting or land art, and even anticipated others: art interventions in public space, activist art, and environmental art.

My starting point is, perhaps, Manrique's own start, when he reveals to us the origins of the connection with the land of Lanzarote:

When I was a child, I spent my summers in Famara, a small fishing village on the northeast coast of Lanzarote. The beauty of my surroundings made a strong impression on me, especially the imposing Riscos de Famara, before which I spent countless hours captivated by their reflection on the wet sand during low tide. I drank from the colors of that microcosms contained between the sky, the sea, and the Riscos de Famara, I poked around the flora and the fauna and I was marked by the textures of the land. Those happy summers of my childhood later motivated my work in defense of nature.

As we see in this text, the imprint of the landscape on Manrique stands out from a very young age; it is a harbinger of that need for fusion with the land that would later characterize him. When you grow up in a place like Lanzarote, it is clear that the influence of the landscape is, undoubtedly, going to outweigh the influence of the era's cultural tendencies. Even more so in a country such as ours in which the Civil War and the chronic delay in relation to Europe had hindered the arrival of external artist currents. Manrique would overcome this difficulty by studying in the San Fernando Academy in Madrid and traveling extensively.

Manrique's capacity to express himself artistically in a variety of registers was unusual in his era. Perhaps today this seems more normal, but it was not so then. Currently, multidisciplinary is a characteristic of the 21st century artist, but for Manrique, it was a very pioneering position and, undoubtedly, it would garner some criticism or make it difficult for him to relate to artists or scholars of the era who did not anticipate that radical change in art from the 20th century.

In this sense, the artist not only covers numerous spheres (painting, sculpture, graphics, architecture...), but would also traverse multiple territories (artist, architect, environmental defender and activist), ironically always considering himself a painter.

At first, César Manrique's painting investigates the world that surrounds him. Undoubtedly influenced by artists such as Matisse, Cézanne, and Picasso, his proposals are full of color and intuitively capture the landscape and its inhabitants. This can be appreciated in *El hijo del hortelano* (1952), which speaks to us of the island and its inhabitants, or in *Mujeres junto al mar* (1953), in which he continues analyzing the era's language at the formal level with the elements of nature on the island that accompany Lanzarote's landscapes. It could be said that, in this first stage, his approach to the "Lanzarote concept" was symbolic, with the use of motifs that had to do with the island's culture and symbology.

It is important, at this point, perhaps, to make a reference to the situation of art in Spain at the time. There is no doubt that Manrique's informalist explorations, like those of many of his contemporaries, were limited by the era's political system – which tended toward conservatism – with very little institutional opening and in which foreign artistic currents only arrived with difficulty. However, it is clear that these influences did exist and formed part of the hybrid character of the artistic manifestations of the time in Manrique's work and that of some of his contemporaries.

Here we can pose the concept of Eurocentrism as an appendix that seeks to contextualize the extent to which it was and continues to be complicated to approach the great avenues of international (European or Eurocentric) art for a Spanish artist of the era. And to what extent

local critics themselves had access to the information that would be required for a reliable contextualization of the work of artists such as a Manrique.

Next, we will examine the artist's approach to matter painting. That was one of the pictorial currents of the time that would come to allow Manrique to take a step further in that fusion with the land that we spoke about at the beginning. The literal entry of the land into the work deepens the idea of fusion and simultaneously brings it closer to one of the innovations of 20th century art currents originating in France.

Regarding matter painting, I can quote a text by Tàpies:

Towards the end of 1958, I greatly increased... the works made with what is called poor material. I felt the need to persist and go deeper with the complete message of what is the insignificant, worn out, or dramatized by time... In fact, it was the most conscious resumption of the issues that had often attracted me.

For Manrique, the insignificant and worn material was, undoubtedly, volcanic rock... In this regard, Aguilera Cerni's comment in relation to the artist's work is interesting.¹

The material can be soil, stone, sand, consistency, an indecisive project... It can have countless appearances, enclose countless suggestions, express multiple enigmas. In this immense repertoire, César Manrique has chosen volcanic rocks [...]. He had begun getting closer to the ground, the granular and surly lava of the most threatening geology of the Canary Islands.

¹ Vicente Aguilera Cerni, *Panorama del nuevo arte español*, Guadarrama, Madrid, 1966, p. 20.

Not only can we see an approach to matter painting, but many of Manrique's works also have a connection with another universal artist: Jackson Pollock, representative par excellence of abstract expressionism, with whom he is close to in different aspects.

Pollock had started managing perspectives very similar to those of Manrique in works such as *The Moon-Woman Cuts the Circle* (1943) and *The Flame* (c. 1934-38). In Pollock's words:

My painting does not come from the easel. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting.

Both Pollock and Manrique – despite the obvious cultural and socioeconomic distances between the two countries from which the two artists come – share this need to transcend the canvas. We seek this clearly in Manrique's legacy. Perhaps what many people do not know is that, two years before his death, Pollock was working on sculpture projects projecting the way toward the three-dimensionality of his work. An exploration that was cut short due to a terrible traffic accident.

From symbolism to matter painting, to the artist's entry on canvas, all phases that herald that fusion that would be the connecting thread of the Lanzarote native's creative process. However, Manrique does not seem to want to establish himself in a concrete formalism, his trajectory is constantly pushing forward. In this sense, his work approaches that of an artist with whom he coincides in various points: the German Joseph Beuys. This text, for example, is very revealing:

He [the Dalai Lama] asked me to participate but I rejected the plan to do some sort of sculpture there in the old way, they wanted a sort of modern sculpture in a special place. I told him that my idea this time would be to plant seven thousand oak trees in Kassel, seven thousand trees. And to mark each tree with a small stone, so that after three, two, five hundred or six hundreds years, they can see that there was an activity in 1982. After the radical destruction of the forests here in Germany due to all this technological nonsense, there was an impulse that came at the same time, to plant seven thousand oak trees. This is a type of activity during Documenta [in Kassel], that has to do with 'Documenta', but it is another real thing in the conventional understanding of art.

Like Beuys, Manrique goes beyond sculpture, his desire is to preserve life, however small it may seem, to plant trees that survive, to create in harmony and respect with the environment.

Not surprisingly, there are similarities with the German artist that go beyond the ecological and extend, for example, to the recognition of the people (*volk* in German). In Joseph Beuys' case, he recognized the capacity of all people (the people) to be artistic/artists. In Manrique's case, the recognition of the people of Lanzarote and their ways of doing and surviving, as highly valued actions, were also avant-garde positions that anticipated the 21st century. Again, it is another step toward fusion, in this case of the artist/art/life, which heralds the 21st century and that today we can see in all its apogee.

Continuing this approach, the fusion is about to become extreme, the artist enters the land now made into a work of art. In his unstoppable trajectory toward the land (canvas), toward the island, he embraces and cares for it, and on having entered into it (canvas), he thus cares for himself.

Following the common thread that I propose, in the late 1960s, upon returning to Lanzarote, Manrique starts getting closer to the land art movement: a current of contemporary art in which the landscape and work of art are closely intertwined, using nature as material (wood, soil, stones, sand, wind, rocks, fire, water, etc.) to intervene on that landscape itself.

However, in César's case, his land's landscape is one that is always in danger, always threatened, undoubtedly, due to the area's socioeconomic conditions, its fragility. We see how, although he embraces volcanic fire as a language of creation, speculation terrifies him. In this sense, his commentary from 1965 is not surprising: "I am afraid [...]".

In this evolution of events, Manrique's art becomes environmentalist and his public interventions inevitably start to concern themselves with the fragility of the landscape, say the land, say the work, say he himself. Here, the fusion is completed immortalizing the painter and the island as an inseparable duo. It is in this instance in which the universal artist that anticipated his time appears. Manrique's art is activist, it invades the public sphere, it is no longer solely in the gallery or in the work itself, but rather it is installed in the real.

It could be said colloquially that this "invasion" of the public is a consequence of his intrusion into the architectural realm. However, I think it goes much further than that. This interference derives, on the one hand, from the need to escape the canvas and, on the other, from a sense of alert that makes him confront the powers that threaten his island, his landscape, his art, and therefore he himself.

In this sense, Manrique is the land art artist, activist, and simultaneously an ecoartist. That term did not exist in his time, but today it would undoubtedly be used to describe someone with the artist's concerns.

César Manrique intuitively carried out a pioneering journey across contemporary art that led him to converge on a compendium of trends whose ultimate goal was the survival of art and of nature as two sides of the same coin.

In 1974, César inaugurated El Almacén, a cultural center open to the avant-gardes, a meeting space for artists, activists, and young people who felt attracted to the discourse of those people who dreamed of a different island, through tools such as the *Círculo Ecologista de Lanzarote* (Ecological Circle of Lanzarote), the first ecological group on the island, created around the artist in 1980. The *Círculo Ecologista de Lanzarote* gave way to the *Asociación Cultural y Ecologista de Lanzarote* (Cultural and Ecological Association of Lanzarote) El Guincho. Young people of the time, such as Mario Alberto Perdomo and Ginés Díaz, picked up the baton, advised by Manrique.

According to Fernando Castro Borrego, painting was not only a medium for César Manrique, but it was also inseparable from nature and himself:

[...] painting implied the defense of nature; in such a way that the distinction between ends and means becomes useless. That holistic vision allowed him to overcome the contradictions that emerge when both spheres are assigned an instrumental value: painting is not a means to defend nature nor is nature a mere pretext to develop painting. Painting and nature are the same.

In conclusion, César Manrique is an artist who is difficult to situate in any specific movement, which I ultimately consider irrelevant. At the same time, he is a pioneering artist because of how he related with his work and its very characteristics. His artistic journey is coherent with his time, although in many of his actions he would act like a visionary. His work transcends the object and identifies with the place in which it is created. Therefore, we cannot speak of Manrique without Lanzarote and vice-versa. This reality characterizes the author, it makes him stand out among his contemporaries, and, makes his echo, if possible, more relevant than ever.



César Manrique: Durations

NILO PALENZUELA

Writer and Professor at La Laguna University

Que nous le voulions ou non, nous expérimentons des durées, bien plus que nous n'usons des choses et de mots¹

Georges Sebbag

Duration is a term with an ambiguous meaning in Spanish, but with precise profiles in French thought. Its point of departure lies in Henri Bergson and his contemporary interpreters, in Gilles Deleuze or Emmanuel Lévinas. Although it sounds less contemporary, its presence can seem familiar if we think about Antonio Machado: word in time, image in time. Another follower of Bergson, Vladimir Jankélévitch, a student of music and also author of *L'Irréversible et la nostalgie*, suggested the following: what has

¹ "Whether we like it or not, we experience durations, much more than we use things and words", Georges Sebbag, *Le point sublime. Breton Rimbaud Kaplan*, Jean Michel Place, Paris, 1997, p. 207.

been cannot be annihilated. This perspective could very well speak to us of César Manrique. What is has a continuity.

The *durée*, the Bergsonian duration, accounts for the moment in time and in space: a hand moves over a surface, a musical composition unfolds. It is full of sensations, associations, intervals; it is a succession that presents a certain spatial-temporal order and that can be detained in each concrete expression, in each fixation of an image, like those old motion photographs that appeared in the 1870s. Any series of gestures or previous chords prefigure the present, at the same time as they are prolonged toward the future.

This is what we can perceive in Manrique. It is enough to stop his trajectory or see his movement around a wide cultural territory, where he incorporates himself and proclaims his specific experience, his signs, his words. Let's take an example: in the mid 1960s, he goes to New York, where he meets diverse artists, Waldo Balart, Theodoros Stamos, Mark Rothko, abstract expressionists and European informalists, as well as the music of John Cage and Terry Riley, Warhol and the artist Rauschenberg, diverse expressions of pop and minimalist art. The world had just succumbed two decades ago, but it is starting to wake up again among the cracks and the ruins.

Everything seems to coincide in that Manrique present, in the choices that he takes to exhibit in Catherine Viviano's gallery, in the attempts at expression that he undergoes in his workshop or in his tirades with friends. The long memory of a fragmentary, post-war culture, but also one of great freedom, is close by, in what he is doing. What he does in those moments is to prolong the memory of a complex culture, as well

as of his own memories. The *durée* of a way of knowing is there and, also, the duration of an individual who arrives with their images from another continent, or from a distant island. In the nearby, here and there, everyone chooses, from the individual angle, in a memory that exceeds them. César Manrique opts for forms and pigments, he evokes this and that, his friends from Madrid, the gestures of informalism, his recent learning, his memories of his native country. Everything converges and opens the door to the next: one work is found in another, as an instant in movement of a hand that precedes another gesture, as the position of pelican's wing that moves through the air, as Marey's chronophotographs (so close to the meaning of the Bergsonian *durée*). And everything is found in a relationship of continuity, Rockefeller's support, the Coca-Cola bosses, the Campbell soup manufacturers: the big and the small, the known and the unknown, the artist from Lanzarote and the crowd, the artists and a long memory that takes on a body..., that moves.

How many prior elements converge in *Brundal* (1966), in *Epicentro* (1979), in *Calor de la Tierra* (1992)? And, if we continue to see the works as a succession, as exits to the open from within knowledge, in its duration, how many previous things return to that instance in which they, only apparently, stopped? The memory of signs, perhaps the experiences of the artists he admires, perhaps almost imperceptible reminiscences: appearances of lava, of fire and wind, of petrified insects, of voices and rumors of Lanzarote. Time rests on the signs. And exceeds them.

Any duration has to do with memory and with what can be seen, touched, smelled, heard. *Matière et mémoire*, Bergson says. César Manrique returns to Lanzarote: he returns from a broad cultural context and a complex memory. Manrique continues in the territory of abstract art,

of informalism, or, as Fernando Gómez Aguilera reminds us, under the influence of pop culture.

From then on he prolongs the intervention, with José Ramírez's support, in the territory: the island for a new era, the island for those who arrive from remote lands, for those who, perhaps fed up with so many artifices and so much metaphysical, social, and political turmoil, need to bask in the sun a while, suspend time, and, in doing so, enrich the natives. César Manrique makes pictorial works, sculptures, or kinetic pieces that follow in the wake of this or that, or he adopts he ideas about urbanism and intervention in the territory. His choices make up part our duration today, our time.

But there is something here, in this return to Lanzarote, that goes beyond artistic action to confront it with a memory that, in a certain way, *nullifies*. It is more than his friends could do — I am thinking of the Cuban Waldo Balart, still active in his workshop in Madrid, author of luminous works. Manrique is close to artists who work with natural spaces, such as Richard Long, or artists who have collaborated with the Fundación César Manrique (FCM), I am thinking of Nils-Udo, for example, whose work can see in his actions in Lanzarote or on the island of La Reunión. Nature is there, it is only a matter of listening to it or respecting it. But in doing so, Manrique, despite his aesthetic convictions, his important notion of himself, weakens his identity in the action, in the interventions, in the face of the excesses of those who only reach power thinking about their own benefits. He then enters into dialogue with José Ramírez, and immediately with his closest collaborators, those who for years have directed or been part of his Foundation. He sits down to listen, as they do, to what comes from memory and what exceeds and

nullifies the egotistical excesses and desires for domination. Volcanoes, lands devastated by fire, badlands, sandbanks, temporary habits, all of this can destroy a bad move.

It is the territory of a colossal memory before which the human is a simple breath of arrogance, desire for domination, of *tejné*, of technology, of the constant deployment of interventions coming from construction companies, tour operators, and speculative interests.

Here Manrique's identity retracts like his work, with its limits, like he himself. He collects himself in his fragility. Fernando Ruiz, who was close to him, said it very clearly: "due to his awareness of the brevity of existence, understanding it as a miracle, Manrique vindicated love of life as the supreme value". And life was there, on the island, in the earth, in the sea, in the material that follows its slow course, for millennia, in its geological dimension or in the flight of birds, in the stars that light up and turn off. Time, then, is immense; and that of those who want to dominate it, ridiculous. It is here where Manrique allows his work and his voice to speak of something else: they put themselves in tune with another nature and listen to another *durée*, another duration. Then his identity is not only diluted, but also collectivized: it moves among the others, it defends something that also belongs to others. The creative, pictorial work, his interventions in the territory, his mobiles... have to do with this. Manrique has learned to listen to other sequences of matter, the dilated memory of life in which being does not claim, out of the pretense of a presumptuous toad, to be more than its habitat, more than its environment.

One day we woke up and heard the news of the fatal accident. César Manrique dies in a car accident in Lanzarote. I remember the sad astonishment of

family members and friends. The news shook everyone, those who knew about art and those who did not. César Manrique seemed like he would never die. But the personal and collective memories that he activated, even those that he did not manage to display, have they ceased to be? Have they disappeared? Jankélévitch indicates that anyone who has been, cannot not have-been: "between *not-being* and *not being anymore* there is the infinite distance of *having been*: and nothing in the world can nihilize that distance".² Earlier, Bergson said it in a different way by exemplifying the *durée* with the imperceptible moments of a hand caressing a surface or the interrelations of a musical sequence, perceived almost simultaneously. Gesture, existence, memory, duration.

A short time before his death, Manrique creates his Foundation: José Juan Ramírez, Fernando Gómez Aguilera are there, his collaborative environment and those who would join his project. It also included all of those who had been invited or who had come through his spaces, tourists or visitors, each with their precise memory, their particular *durées*, even those malicious ones who only came to his Foundation to use it for sinister purposes. It is not only a matter of the place, of his island, but also the memories that are interwoven among thousands and thousands of beings who come and go, and remember the big and the small, the space and time of a planet that the brief history of humanity should respect. "His contemplation" Fernando Ruiz recalls, "was for him the biggest spectacle imaginable, and all of its manifestations: flowers, fish, insects, birds, the stars, a constant invitation to astonishment". Astonishment and respect are the prelude to an aesthetic, poetic, or existential, as well as ethical, imperative: the small island and the large

² Vladimir Jankélévitch, *L'irréversible et la nostalgie*, Flammarion, Paris, 1974, p. 339.

world must be protected against the ambitions of that “boastful toad” that often appears in our culture. Its duration, its successive mutations, the biological or environmental space, cannot be altered by political or business mediators, nor by intellectual tightrope walkers who raise their psalms to power. Duration has to do with time and with death, with memory and matter. If this is forgotten – and Manrique did not forget it – catastrophe happens to the astonishment.

What the Foundation has done, what it continues doing, is nothing more than the prolongation of a way of being that is always open to new expressions, to remembering Manrique's New York walks, or of reconstructing, as Miguel G. Morales did, his presence in the demonstration of the El Guincho association, which we could see in the exhibition that took place in the Centro Atlántico de Arte Moderno (CAAM) in 2019. It is not a matter of interpretation. Matter and memory are displaced. Memories and the gesture are displaced. What Manrique did is only an instant of memory, a succession of memories that extend in different directions, in the particular and the universal; and that, even in the occlusion of his life, persist and continue being in the future. Some things will not be able to be reconstructed because they make up part of Manrique's identity and choices, but the impulse, the musical movement, the complex overlaps of his memories and choices can be prolonged. Thus it is not a matter of reconstruction and interpretation but of critical and creative continuity. And ethical choices. That is duration. Or perhaps that is how I want to see Manrique before different *durées*, before different durations: cultural and historical durations, that of his personal memory, of the Fundación César Manrique, and the immense duration of the planet and the island that he sought to defend.



He Goes, He Stays

LUIS PALMERO
Artist

Everything that I enjoy or suffer in my imagination, becomes visible in the physical world.

Neville Goddard

(In memory of César Manrique)

In a fiery voice, César Manrique told us back in 1976: "An artist's work must be a testimony of the authenticity of their true personality and the environment in which they have had to live". Some years earlier, in 1973, he also clearly marked his career as an artist when he stated: "You always go from smallest to largest". Taking those two reflections from the artist, I am going to assemble and move freely through the following text.

"From smallest to largest", and from smallest to largest, first Manrique finds, through his circular gaze, two forms of life, equal and different at the same time: that which takes place along Lanzarote's borders and that which occurs on the interior of the island. From the former, he discovers the shore, the sea, and the sky. In this setting, making use of painting, he composes living spaces with characters, in which sailors launch boats or bring them to shore after fishing. Women scale and open the fish; baskets on their heads, and, in the background, the distracted, friendly, and treacherous sea. White houses interrupt the horizon line. Tables with jars of water or wine are prepared to refresh the thirsty throats of working women and men. On the table, fruits and breads in humble plates attempt to relieve the hunger and exhaustion from so much work and, once again, in the background, the horizon interrupted by the occasional boat, which makes that flat ultramarine blue wall more human.

Of the other landscape, distant from the coast, César also composes it by inhabiting it, inhabiting it with peasant men and women, who fight against the adversity of a thirsty, arid, and dry terrain. Donkeys and camels relieve the harshness of the work. Headscarves and hats provide a cushion against a sun that falls vertically like molten lead. In the distance, to the left, to the right, constellations of volcanoes compose a unique epiphany, celebrating a sort of music between humans and the land.

Manrique rests; he does not rest, he continues a new journey "from smallest to largest". This time, he unfurls the sails of his boat and navigates alone, again, toward the interior of the island. This time, through seas of lava, he crosses this sea without horizons and, like a drifting castaway, ends up succumbing and sinks in that sea of stony

bravery, of intense waves, of dangerous eddies, of wise fluctuations. On his seabed, he discovers holes, caves, and grottos empty of the sea, but full of life, full of silence. He does not think about it, or he does think about it, and he builds castles with building permits from the earth and some human or another, and decides to inhabit them, making them his first and then everyone's.

He launches himself again, from this hallucinated sea, as if he were a whale, and jumps toward the surface shooting forth a jet of water, of energy, and sees upside down trees, lakes that confuse up and down, or lakes outlined with lines that come and go almost like moray eels; he sees geometric forms that dance around an unknown centre, an unknown planet; and he also sees flags of interstellar countries; he sees cacti everywhere; he sees marine animals with imagined anatomies; he sees volcanoes with frozen lava; he sees whales that launch their jets of water from within the earth. And he sees and feels the earth's fire; and he also feels the fire that we all carry inside us, some of us with a short flame, others a medium flame and some with a long flame, from which to calibrate, measure, create, recreate, construct, enliven each others' flame, and makes and unmake it, assemble and disassemble it.

He dies and does not die, he is reborn and dies again, and shoots out as in the first moments of his life, this time, yes, crossing the walls, and he goes, he does not go: he remains among us. He leaves through the crack to which we all succumb: he goes, he stays, he stays again.



Pepi Gómez: César Manrique's *Good Shadow*

YOLANDA PERALTA SIERRA

University Professor, Researcher and Curator

The perspective on César Manrique that I pose here starts from an even greater perspective, that of gender, an analytical tool and category that allows us to understand the relations and differences that are established between women and men against a backdrop of inequality. Starting from this orientation, I intend to shine light on that which is not seen, that remains hidden and is made invisible in the face the masculine omnipresence: women and their contributions to art and culture.

Through César Manrique and the people who were part of his life and with whom he was connected, we can learn about the role of women in the art system in the 1940s, '50s, and '60s. And, even more importantly, we can uncover the contribution of women in Manrique's close environment to his personal and professional development. This includes women such as the painter Manón Ramos, a comrade and friend of the artist during his formative years in the Escuela Superior de Bellas Artes de San Fernando in Madrid; the painter from El Paso group Juana Francés, a friend who

accompanied Manrique in the inauguration of his first individual exhibition in New York; the enameller and art critic Maud Westerdahl, with whom he shared an exhibition in 1959 and struck up a solid friendship that lasted over time, and the painter and art critic Elvireta Escobio, Manrique's intimate friend and confidante. We should also mention the women who were part of the art market directing galleries with whom the artist maintained contact or professional ties that evolved into relationships of respect and friendship, such as Juana Mordó, Elvira González, and the New York gallery owner Catherine Viviano, who was responsible for Manrique's entry into the New York art scene in the 1960s and the diffusion and promotion of his work in the North American art market.

The paternalistic and sexist attitudes prevailing in the art world of the time determined that the artistic contributions of the "wives of" remained hidden behind the long shadows of their partners. César Manrique always distanced himself from those prejudices and behaviors, treating Maud Bonneaud, wife of art critic Eduardo Westerdahl; Juana Francés, Pablo Serrano's wife; Elvireta Escobio, Manolo Millares's partner, or Elvira González, Fernando Mignoni's wife, like what they were: artist, art critics, and gallery owners. In short, professionals in the field of art.

Special mention should be made of the women in his family circle who contributed to his personal development: his sisters, Amparo and Juana, and his mother, Francisca Cabrera, promoter of her son's artistic vocation, who encouraged and supported his decision to study Fine Arts, against his father's opinion.

However, one woman stands out among them all, Josefa Gómez, or as she was called by those who knew her, Pepi Gómez. It would be erroneous

and incomplete to discuss César Manrique's life without mentioning Pepi Gómez's presence. Nonetheless, even today, little is known of the woman who was the artist's companion, friend, accomplice, and partner for nearly twenty years. In the research leading to the "Universo Manrique" exhibit organized by the Centro Atlántico de Arte Moderno (CAAM), its curator located her birth certificate, which states that Pepi, Josefa Gómez de Miguel was born on March 19, 1911 in a town of Toledo called Alcaudete de la Jara. César Manrique and Josefa Gómez met in 1945, shortly after the artist arrived in Madrid from his native Lanzarote to study in the Escuela Superior de Bellas Artes de San Fernando: she was 34 years old and he was 26. Thus a relationship started that would last for almost two decades. Pepi Gómez belonged to a wealthy family with good relations in Madrid's high society. During those years in which César was starting out in his artistic career, Pepi's influential contacts allowed him to carve out a space for himself in the social, cultural, and artistic environment of 1950s Madrid. Pepi was, therefore, a key and fundamental figure in Manrique's artistic, professional, and personal evolution and contributed to consolidating his presence in the art world of mid-century Madrid.

As the Cuban painter Waldo Díaz Balart,¹ a friend of the couple, recounts, Pepi Gómez was "a quiet person in contrast to César's exuberance". The couple, according to Díaz Balart's account, never legally married because she could not demonstrate that she was a widow: her husband disappeared during the Civil War but his body was never found. During their years of cohabitation, they had two residences in Madrid: in 1952,

¹ Interview with Waldo Díaz Balart carried out by Miguel G. Morales for the "Universo Manrique" exhibition, curated by Katrin Steffen for the Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, from March 28 to September 29, 2019.

they rented a floor on number 6 Rufino Blanco street, next to Las Ventas; and in 1957 they moved to an attic in number 19 Covarrubias street, which they turned into the artist's home-studio. From the beginning of their shared life, the couple organized numerous meetings, salons, exhibitions, and parties in their house, attended by prominent personalities from the art, cultural, political, and social world of Madrid of the time. Their home became a meeting point for artists, architects, and poets, as well as ambassadors, politicians, business leaders, and aristocrats. The contacts and friendships that Manrique forged in those meetings crystallized in numerous commissions and jobs for the Madrid bourgeoisie.

César Manrique and Pepi Gómez also made frequent trips, which generally coincided with the summer months: Costa Brava (1947), Mallorca (1947), Alicante (1952), Ibiza (1953) and Italy (1957) were some of the places they visited.² The photographs taken during these summer vacations not only immortalized some of the moments experienced by the couple: they also give a good account of the complicity between the two of them, the shared tastes, hobbies, and interests and their desire for fun and enjoyment. Pepi and César's visit to Lanzarote in the early 60's aroused malicious comments and generated a certain amount of scandal due to their age difference, and especially because they had not married, and that, in the eye's of Lanzarote's profoundly religious and traditional society of the era, was equivalent to "living in sin".

² The Fundación César Manrique preserves a drawing made by the artist dated to 1948, coinciding with one of the couple's summer trips. In this drawing, made with coloured pencils, Manrique represents Pepi in a bathing suit, wearing a headscarf, foreshortened, and lying on a towel.

On August 12, 1963, at 52 years of age, Pepi Gómez passed away. A year later, Antonio Manuel Campoy, the prominent art critic and friend of César, recalled the artist's first years in Madrid in these terms:

Soon the studio on Rufino Blanco emerged, with its original furniture and pumpkin-lamps, with its hospitality [...] we met again, friends of yesteryear, to eat Cuban rice and read essays and poetry, all under Pepi's inextinguishable smile, César's good shadow, which the sun has already undone...³

Pepi's death dealt a severe blow to César. An article published by the newspaper *La Voz*, after the artist's death, brings together some statements revealing her importance in his life:

[In Madrid] I established myself and met my woman, first my girlfriend and lover. [...] She died in 1963, I saw her die and they had to give me injections because I thought that I would die as well. Until her death I was like a small child, who didn't worry about anything, except painting. I didn't even know what a bank check was, or anything, she had taken care of everything for me. [...] Every corner of my house in Madrid smelled like Pepi. So I decided to go to New York [...] I have had other loves but they have been profound failures. It was not what I dreamed of.⁴

The existential crisis in which the artist plunged after his wife's death marked the end of his stage in Madrid and the start of a new stage in his life. Thus one chapter of his closed and another opened: the chapter of César Manrique in New York.

³ Antonio Manuel Campoy, "César Manrique", *La Estafeta Literaria*, Madrid, April 11, 1964.

⁴ Pilar y Martín Moreno, "César Manrique, en la intimidad", *La Voz*, Arrecife, September 26, 1992.



Monstera deliciosa

FLORA PESCADOR

Architect, Landscape Specialist

The title of this text takes the name of a plant species: *Monstera deliciosa*. Two words that define the genus and species of a plant. These words designate two meanings: the monstrous, but, at the same time, delicious, two words in apparent contradiction. The *Monstera* is a climbing plant species endemic to tropical forests. Perhaps it is called monstrous because of its somewhat toxic fruit and its strategy of growth. It is a species that reaches a significant dimension, climbing large trees, while it progressively expands the volume of its leaves, leaving some perforations free to achieve the maximum size in the space available. Those holes filter the light from the highest parts of the plant to those closer to the ground, giving it a very special image and producing a faint shower of light that goes from the celestial to the darker and more earthly, at the same time as it launches its aerial roots in search of the profundity of the earth. It is, therefore, a plant that seeks light as well as shade. The fruit can be very toxic and poisonous in its youth, but is delicious when it is ripe; it undergoes an exceptional transition in its life cycle.

Monstera deliciosa is an ornamental plant that is widely used in gardens in the Canary Islands, especially some of César Manrique's, including his landscaping in Lanzarote. The text that follows attempts to make a small contribution in relation to César Manrique and his collaboration on the idea of the garden in the Canary Islands and the role of plant life in his landscape work. When Manrique's landscape design is spoken of, sometimes gardens are not recognized as a leading tool in almost all his acts. Manrique always remembered to incorporate the idea of the garden, even in the restaurant El Diablo, within the volcanic and infertile landscape of Timanfaya, where he placed an expressive dead garden.

Lanzarote is an island in dialogue between the land and the sky, a volcanic island that, like the *Monstera*, is full of perforations. Volcanoes are that point of contact that natural forces exhale from the earth toward the sky. César Manrique, in his landscape work, in his gardens, in his Art, Culture, and Tourism Centres, moves in that contrast between awe at the island's natural forces and the deliciousness of a joyous invitation to participate in it, from the dark depths of the earth to the most luminous and resplendent of a powerful scene. He recreates the island's nature in an analogue form in his art work, through his own expressive world and with a certain sense of jovial enthusiasm.

Manrique elaborated an account of Lanzarote based on its geological nature, the expressiveness of its marine forms, the force of the wind and the volcano's fire; components with which he constructs an authentic narrative. He geographically involved the whole island through a territorial strategy and locating interventions, with a network of Art, Culture, and Tourism Centres equally distributed

throughout the island area and with a scenographic commitment to the creative contemplation of the landscape. It is a narrative, that in its routes and visits, expresses the very idea of the journey; a narrative structure designed and chosen through its pauses and stations, that displays and shows the traveller the island of Lanzarote in a path that does not pose major difficulties in terms of time and distance. This narrative includes the combined intervention of multiple art and design instruments, one of many of which is gardening: a tool that he uses prominently, providing qualities of beauty, sensuality, and hedonism. In honour of the truth, it should also be added that this extraordinary story led by Manrique is choral. It starts with the existence of the island itself, with its forceful geography and the presence of amazing natural monuments, and is completed thanks to the contributions of other essential actors, such as José Ramírez Cerdá, the necessary manager, Jesús Soto, an authentic pioneer in creating and imagining the network. It also includes collaborations with the architects Fernando Higuera and Eduardo Cáceres in architecture projects, Luis Morales as the construction manager, botanists Estanislao González Ferrer and Guillermo Benigno Perdomo in the Jardín de Cactus, and excellent local artisans, including gardener Feliciano Luzardo. In this narrative, furthermore, the population itself becomes involved. Perhaps this is one of the greatest achievements of Manrique's leadership: he manages, through his example, to achieve the internalization of the importance of the value of the landscape that survives in the population of the island of Lanzarote.

It is interesting to observe how, in the beginnings of and preparations for tourism on the Canary Islands, there was interest in recreating the landscape through art as an inescapable requirement for the *construction*

of desire.¹ The islands contribute by providing unique images of their most striking landscapes that are reinterpreted through a creative and artistic vision. The preparation building a space of tourism was one of the greatest concerns for the artist from Gran Canaria Néstor Martín-Fernández de la Torre, one of the first to defend the relation between art and nature based on a commitment that he assumes and defends through his words and works, especially in the construction of tourism space.

Néstor Martín was a pioneer of many of the most successful readings that have been made on the islands of this relation between art, culture, nature, landscape, and architecture, which shape an original model of the construction of tourism on the Canary Islands based on primordial conditions of nature: water, earth, wind, and fire, expressed in his series *Poema de los Elementos*, as he titled the pictorial poems that he was working on before his death in 1938. In most of his pictorial work, such as the series the *Poema de la Tierra*, Néstor brings together the expressive force of vegetation and certain plants from the Canary Islands such as *cardón* or the dragon tree. He also used many exotic species, such as the queen's cape or exotic fruit trees, such as the banana trees that transport us to Canary gardens to be discovered and configured. There is a surprising presence of the creative and symbolic intentionality of vegetation such as *Monstera deliciosa*, commonly known as "Adam's rib" due to its form resembling a human torso, a species that makes up the protagonist of the painting *La primavera* in his series the *Poema de la Tierra*.

¹ Flora Pescador Monagas, *Level*, Materiales de Trabajo 14 DACT (ULPGC), Las Palmas de Gran Canaria, 2018.

The islands have, thanks to their peculiar climate, adapted, for years, many exotic species in open coexistence with local species, all of them sheltered in gardens and island landscapes. This association between local and foreign vegetation has been a historical characteristic of many of the Canary Islands' gardens due to visits and expeditions to other continents and the impact of discovering the native vegetation in those places. The incorporation of these plants with local ones has been used to reinforce the idea of exoticism associated with the idea of the islands themselves. An image sought for and inherited in the origins of tourism on the archipelago, as a symbolic expression of the daydreaming of ancient myths of the Garden of Hesperides, which some geographically locate on the Canary Islands.

Lanzarote has historically made a true construction of the landscape out of aridity and dryness. The absence of water and the strong presence of the wind shape a dense geometric articulation on the rural soil, a very graphic expression of the arduous work carried out for centuries in agriculture and the self-sufficiency of the island population to obtain a basic resource such as water and the defence of crops against other forces such as wind and sun. Lanzarote has an exquisite geometric skin made of stone like an exquisite lace fabric intertwined throughout the island territory, leaving free and exclusively respecting the mountains, volcanoes, and the steepest slopes. Gardens in Lanzarote have also been historically associated with obtaining water, protection from the wind, enclosed spaces, patio architecture, the domestic sphere. The arrival of potable water to the island was possible thanks to the work of the engineer Manuel Díaz Rijo, a pioneer in desalination of ocean water, who installed the first desalination plant in Europe in Lanzarote in 1965. Thanks to his work, the economic and tourist development of the island was possible and it also opened up possibilities for creating new landscapes and planting many gardens.

A personal journey between Lanzarote, Madrid, and New York can be seen in César Manrique's work. This evolution, over the years, is reflected in the gardens of his houses in Lanzarote, in the passage from the house in Tahiche to that of Haría. It is the passage from the exuberant to the austere, from the exotic to the local, from the ornament to dispossession and to the expression and defence of the island as beauty in itself. It is an evolution that culminates with the apparent introspection and austerity of the garden of his house in Haría, in this case, built in continuity with the open and porous landscape of the village's palm trees.

It truly is César Manrique who, in the beginning of tourism in the 1970s, introduces gardens to Lanzarote at a larger scale and with a lot of exuberant and foreign vegetation mixed with some local species. His gardens are pioneering on the island due to the presence of exotic ornamental species that, on other greener islands, had been adapted in the historical and botanical gardens more than a century earlier. He does something very special with his gardens, accommodating those species to the features the island landscape's strong contrasts, by building sun gardens, but also shade gardens. In his sun gardens, he expresses the qualities of arid landscapes, the simplicity and austerity of their constituent elements, in a visual dialogue with the vegetation of succulents and cacti. In the shade gardens, he reveals the potential lushness of hidden places; the possibility of reconciling the beauty of a garden with the wildness of the bubbles, produced by the geology and volcanism, shaping enclosed worlds like jewels inserted in desert-like and apparently desolate places.

In places of contact with the external landscape — what here we refer to as sun gardens, in more open and exposed areas — the use of palm trees,

cacti, and succulents arranged in an almost sculptural way is notorious. Over time, these types of species have settled in many private and public gardens on the island, causing, due to their widespread distribution, a somewhat unusual image of the landscape that contributes to creating images of a certain exoticism.

In Manrique's sun gardens, the vegetation merges with great chromatic and formal contrast with the walls, the rofe floor, the water pieces, and the island air, contrasts that recall the Jardines del Pedregal de San Ángel in Mexico, designed by architects and artists such as Luis Barragán, Diego Rivera and Mathias Goeritz. These artists' residential gardens located on volcanic lava flows and today, unfortunately, quite modified, have remained collected in photographs made in their day by the writer and artist Armando Portugal Salas.² Barragán, in his own words, adored "the geological disorder"³ produced by volcanism and the opportunities for beauty and contrast granted by this circumstance. In the urban development that he proposes over the lava flows of the volcanic area of El Pedregal, he defends the idea that "we must seek for houses to be gardens and for gardens to be houses".⁴ These ideas by Barragán and their materialization in El Pedregal, have a great impact on César Manrique, on his visit, that leads him to develop a similar idea for the urbanization of the malpaís in Tahíche,⁵ where the Foundation that bears his name is currently located.

² Armando Salas Portugal, *Fotografías de la arquitectura de Luis Barragán*, Gustavo Gili, Barcelona, 1992.

³ Antonio Riggen Martínez, *Luis Barragán. Escritos y conversaciones*, El Croquis, Madrid, 2000.

⁴ Idem.

⁵ Alejandro Scarpa, *César Manrique. Acupuntura territorial en Lanzarote*, Cabildo de Lanzarote, 2019.

In Manrique's Jardín de Cactus, located in an old rofe quarry, the organic and extravagant form of cactus and succulent vegetation enters into dialogue with the traces of the old quarry and the place's history, producing a vibrant echo, which makes an authentic tribute to the landscape, volcanism, prickly pear agriculture, the historical production of cochineal, and the island's dryness. But also the intelligent contrast of the monstrous and the delicious. In this excavated garden, there is a small note of humour in the figure of the fountain, a curious reference to the cultured world of the garden, especially its grotesque and chimerical figures. It is a small dedramatized "Bomarzo" shaped with stones that give shape to a face with bulging eyes, hair like cactus spines, and a mouth through whose teeth water flows toward a lagoon where goldfish swim.

This figure is reminiscent of Manrique's paintings from his *Fauna atlántica* series or his fantastic murals at the Salinas hotel, in which similar figures with intertwined bodies and faces of marine fauna appear in relief with a great repertoire of forms with great expressivism and plasticity, a true stone aquarium that observes or seems to threaten clueless tourists with its eyes and teeth while they distractedly celebrate their daily meals and their "thoughts fly" as recalled by the phrase that appears over the mouth of the Orc in the Mannerist garden of Bomarzo. This image is similar to the variety of figures that make up *Poema del Mar* by Néstor Martín, in which he also used fish from the Atlantic such as samas, scorpions and the terrifying moray eels with sharp teeth in the night scene.

In the shade gardens, located in interiors – volcanic bubbles or places resolved with zenithal light – Manrique places species such as *Alocasias*,

Philodendron, ferns, and, above all, Adam's Rib (*Monstera deliciosa*). The latter appears profusely in his gardens as well as in the drawings of walls and tiles of some of his bathrooms, such as in his house in Haría. That ceramic was designed by his good friend, the artist Pepe Dámaso, with a clear symbology of beauty and expression of the sensuality that is also linked to Néstor Martín's paintings in his *Poema de la Tierra*. This vegetation draws undergrowth in dialogue with the interior shapes of volcanic bubbles, places where the humidity and wind can be controlled. A long sought-after and precise contrast with a use of vegetation as a symbolic object and art, as well.

In the Jameos, in the interior gardens, in the "jameo" of the recently reconstructed space interior space of the Salinas hotel – created in collaboration with Fernando Higuera, someone with whom he shared an attraction for subterranean spaces and zenithal light – in the landscaping of those spaces, Manrique's work adds a layer of meaning to the connection between earth and sky. Almost volcanic places of contact between the internal and external world.

César Manrique's landscaping and gardening works raises a clear analogy with the island of Lanzarote in the exaltation of its sublime and disturbing nature, in its volcanic and telluric force, but it also expresses César's temperament, his enthusiasm and invitation to pleasure. The gardens have an unexpected beauty, of strong formal contrasts in which the near absence of flower and tree species stands out. The vegetation used is very expressive due to its manifest exuberance, its explosive form, its exoticism, its colour in contrast to the rock walls, the rofe floors or the sequences of the plantation, always seeking a plastic expression. They are gardens that strongly enhance the landscape and local nature, which is

configured between the vegetation, the stones and the water, and that end up offering a true spectacle for the senses.

In the sun gardens the essentialness of the landscape, nature, dry and arid, the bare stones and lava flows, the greater absence of life, under his gaze become gardens that are very expressive of the great formal contrast between chosen species and the aesthetic and mineral features of the island of Lanzarote. Underlying these gardens is the symbolic idea of water, both due to the use of water-saving species, such as cacti, and because of the use of materials from Lanzarote's historical landscape, such as sanded soils, in which on occasion he articulates gardens with the greatest amount of austerity and greater profusion of local species. Similarly, in the interior bubbles or more sombre places, the exuberance and plasticity of the chosen species, which are almost always exotic, in contrast with the stony and volcanic textures, expresses an intentionality behind the art that hatches and makes it way through the walls and closings, a reflection of the unfathomable and subterranean hollows of the island traversed by the zenithal light. "Hortus conclusus", or rather oasis, that invite you to participate in them, that offer a hedonistic component that is difficult to ignore and that enclose very personal and delicious worlds.

Manrique's Contexts, or What Is César's

ANTONIO PUENTE

Writer and Journalist

From New York to Lanzarote. This is the title that should be given to the most significant return journey undertaken in the second half of the 20th century in Canary Islands culture, the most significant since the departure carried out, in his early days, by Miguel Unamuno in *De Fuerteventura a París*. Forty years later, and demonstrating the radical contrast between its ultra-peripheral outer islands and the artistic and cultural centre of the West, which had recently been displaced — from Paris to New York — the processes correspond and the voyages complement each other: the Robinsonian writer who, logically, yearns to escape his exile, and the Homeric artist, who returns to refound his Ithaca, making his way against so many, the pretenders of urban speculation. They are the “murderers of thought”, he told me bluntly in an extensive interview in his sitting room in Taro de Tahíche, in the summer of 1985. That is: not the murderers of the landscape, of the environment, but of thought, of the root, that, for César Manrique, has a material, almost pre-Socratic, foundation, ready to carry out a work that, for us could be a renewal, but that for him is an almost

physiological, umbilical imperative, for the sake of Hölderlin's dream, who aspired to create a work that would be like "a newborn island".

Gaudí said that "originality is the return to the origin". And would it not be that Manrique manages to materialize that itinerary: the most thorough return journey, in our area, compared to Unamuno's reasonable flight from Fuerteventura. In both cases, an almost Franciscan mental dispossession takes place, until finally touch and protecting the hump of the island that is "naked like a camel" as it is described to us in *De Fuerteventura...* If, on his first trip to the Islands in 1910, the rector of the University of Salamanca, is not shy about naming the island's demons – that is, "the tropical dreamer", "you Canary Islanders do not live, you let yourself live", etc., always confirmed by his favoured correspondent Alonso Quesada: "I insult my countrymen from my tributes and they do not take the hint". It is more than curious that when he returns, as a prisoner, in 1924, he will make a radical turn in his conception of the island, to the point of proclaiming, years later, from his exile in Paris, his full longing, with this line: "Fuerteventura, an oasis in the desert of civilization".

Arrecife, 1966. With the same incorrigible enthusiasm and vehemence with which he had previously extorted Manolo Millares and his wife, Elvireta Escobio, to come participate in the fascination he feels for the frenetic artistic activity of the Big Apple, Manrique now tells them that the ship has started to make a radical change of course. In a letter dated September 8, he announces that he has just obtained some land in Taro de Tahíche, discarded because of the volcano, and that he wants to share a communal project with them and Pepe Dámaso, to build a kind of phalanstery of artistic interchange and creativity there. Faced with the silence of his correspondent, Manrique would insist, a few weeks later,

with an extensive missive, charged, once again, with altruistic, inviting, communitarian vehemence that would once again lead to the project of an almost solipsistic entrepreneur.

I am thinking seriously about what Lanzarote truly means *for all of us* [...] I think that *we could do this ourselves* and at the same time, *we would live*, which is very important, since the constant struggle of large cities is enough to kill anyone. I have seen this, up close, in New York, and I am not willing to do it (emphasis added).

It is the letter (September 21) in which he announces, above all, the most important shift of his personal and artistic existence:

Painting, for me, is the most important thing, but I do not think it is absolutely necessary to lose one's life, to end up being like Coca-Cola. I want to paint with the true measure of man, and also with a little more humility, since I have perfectly realized, after the tremendous experience of NY, that truth is found in sites closer to Nature, where you can see stars every night, and hear the waves on a solitary beach radiating sun. I think this is truly the most important thing.

In contrast to the "Dear Don Manuel, the complaining and mournful", that headed many of the letters he sent to him in the 1960s, most of them from New York, let's notice the playful attributes that Millares dedicates to him in his not so frequent responses (23 to 54 letters): "My dear Marquis of Lancelot", "My dear Césarrique de Manrizote", "Don César, King of Lanzarote", "Don Cesáreo de los Manriques las Tuneras y las Lavas"... It speaks to us a much more dynamic and less taciturn solitude than his interlocutor attributes to him; of a much more vital and playful solitude, but no less alone. They evoke the humorous treatment of characters in Agustín Espinosa's *Lancelot 28º 7º*, that seminal work, that was not only capable of

erecting Lanzarote as a metonym of the Archipelago, but was also – both further and closer – the “Comprehensive Guide to an Atlantic Island”, as its subtitle reads. His insurmountable description of the map of Lanzarote as “Island foal about to jump” (Can we not see Manrique there trying to tame those manes?) or his “palm tree with wind from Lanzarote”, an Adamic conjunction that represents that of nature and art (“You are already the first among all things that have learned the art of the somersault around an absolute point”) lie at the foundation of Manrique’s imaginary.

Indeed, barely five years after Unamuno would find the essential simile of Fuerteventura’s chassis in the camel, Espinosa would bring it to Lanzarote to erect it as an avant-garde metaphor of the island being, in its connotation, more than anything, of a misunderstood artist, which, in the current world, is almost a tautology. In that labile move in *Lancelot 28° 7'*, that goes from the “Charlie-camel” to “You are – camel with a plough – master of the actors of becoming”, can we not see a full Manriquean physiognomy?

Let’s also note how our artist will overturn this early prediction by Espinosa: “[The] Montañas del Fuego – today nearly extinguished – merely function as another paradigmatic barbecue for tourists with aspirations”. Several decades later, in *Recitados lanzaroteños* (1998) – published posthumously with César himself now deceased – Pedro Perdomo Acedo reaches the dialectical synthesis between (Unamuno’s) insular land and (Espinosa’s) island actor, speaking, precisely, about a pair of camels. He does so in the poem “El camello del amor”, in which he describes an apotheosis of intercourse between “the nuptial camel” of the landscape and the roaring “camel” of the island being. “The roar buzzes... It roars oral lightning in each screw,” he signals with an

epiphany, when, at nightfall, under the foothills of the Montañas del Fuego, orgasmic roars can be heard, that compensate for – and even supplement – the age-old silence of extinct volcanoes. The male and female camels (the native and the island) now take revenge, in their stellar nudity, for having been enslaved carrying foreigners (“tourists without aspirations”) throughout the whole day.

It is significant that the poetic designers – to thus name them – who illustrate the great final materialization of César Manrique are all – like he himself – children of the journey. Among the authors who we have been discussing, Espinosa is the inter-island traveller par excellence, until finding his definitive Rubicon in *Lancelot*; Unamuno, the exile at home, and Perdomo Acedo, the intermittent exile... But the verbal foundations (which in Lanzarote are always, at the same time, material) could not be completed without *A la sombra del mar* and *Conejera* (both from 1963), by Manuel Padorno, in which he describes the surroundings of his estate on the Island, pointing to, for example “Seagull climbing high alone” and “this is the light, here it resides alone”, respectively.

This is another valuable aspect of César's portrait: the myths of the monadic, the solitary, being very alone. Seagull who climbs *alone* and the light that resides *alone*. In his visit to Taro de Tahíche, Rafael Alberti would call him “Shepherd of winds and volcanoes”, and, in his testamentary novel *Pájaros de la playa*, Severo Sarduy made him into the character of the Architect of the specific island light. From the camel with a plough of Lanzarote to the camel driver who celebrates the telluric dust of nuptial camels alone, our artist is also the “intemperate Atlantic Palinuro” in which Eugenio Padorno encrypts the most legitimate descendant of the San Brandán priest saying mass, for centuries, with a sweet reed, on the

back of a whale, this time rowing against the current of the immensity of the ocean night...

"Come! I have gotten it for us! Here we will live" exhorted he who, on returning from the hectic New York metropolis, was now content to emulate the "grouper swimming alone on rocky bottoms", and to look over "the old women with red and brown stains that so fascinated my eyes as a child". Manrique had returned to learn how to control the salty lava and air, like the native who watches over the prawns of the guanil. When, in the aforementioned interview, I asked him who had been his earliest teachers, he cut it short: "Famara, Famara, and Famara. Its pure iodine, its sand, its fauna, its fishermen, its fish...". He then consented to add, beyond the shoreline, the equally decisive teachings of the murmuring belly of goats, on whose udders he used to strain his ears to obtain a synthesis between an expansive conch shell and an incipient volcano. Patient, intuitive, and also courageously instinctive, he would surrender to the slow task of the Socratic midwife, carrying out the Lanzarote cesarean section, not to add an art to being, but to free it to be what it is and to make the island his most comprehensive canvas.

Fernando Gómez Aguilera is correct when summarizing one of the artist's most eloquent legacies: "Manrique always thought that he was obligated to rush, to the last drop, the good fortune of having entered the unpredictable and exotic probability of a turn at existence". It would serve as a link connecting many of his scattered thoughts; although it should be accompanied by the low flight of this imperative from Nietzsche, which he surely applied to himself and would willingly transfer to us today: "That which others deny of you, is what you are; cultivate it!".

An Autobiographical Dwelling

SARA ROBAYNA
Architect

In most natural and animal way possible, like an ant digging its home in the ground, ideas pass from the mind to the built space, without being previously captured in drawings. A place projected from space.

On wanting to study the work, as architects we insist on looking for drawings to decipher it. But you find yourself with the work itself, without graphic documents that reflect the author's intentions or ideation process.

An almost sculptural way of building, that would be unthinkable today given technological advances, legislative limits, or other factors accompanying the work, endow his creative process with a special character.

What are his references? His intentions? What is his ideal of beauty? His experiences? How does he conceive of space? And of life? I am besieged by many questions.

In Manrique's words, everything starts like this:

[...] In my researching during those moments of my new contact with lava, I found five volcanic bubbles, where astonishment filled my imagination, introducing me inside of it, hanging me by the fig tree that grew up from its interior. In this first bubble I thought that I was in another dimension [...] Right there inside of it I knew that I could turn them into living spaces for human life [...]

César Manrique, 1988

How to inhabit, how to project and formalize a domestic space. Occupying natural beauty, a strategy of colonizing nature to make it into a livable space, when there is not one single reality, but rather it is more complex, with multiple nuances in its formalization, far from the preconceived notions of the academic architect.

An enthusiasm for nature, understood as a creative and changing power, can be perceived. It is not consciousness of the natural that is the main axis of the work, but rather the exaltation of beauty. A very natural form of construction, manually, without drawings, *in situ*, without a finished complete vision of the object, trial and error, with the tools of popular architecture.

Nature is taken up as a support, as the discourse's guiding thread. What stands out is César's concern and seeking, that go beyond solely solving the problem of dwelling. In this particular case, Taro de Tahiche, the performance

in the landscape shapes the private space of the home, from which we can extract intuitions and conclusions that are applicable to other works. Taro serves as a laboratory and demonstrates his aesthetic, architectural, and ideological values, which he will pursue in the rest of his interventions.

Nature does not merely play a contemplative role. Natural strength is the foundation of the house's formal principles, reinforcing the Art/Nature binomial. Nature and architecture collaborate without competing. There are spaces where its beauty is exalted and contemplated, adding elements that increase the phenomenological experience of the house. And there are other spaces in which the dwelling appropriates nature, incorporating elements of a more domestic character that imply active contact with the natural environment. The treatment of the landscape in Taro does not respond to a model of Latin landscaping. In that moment that type of intervention was something more customary to other cultures, a reflection of what he had learned in his travels.

Intangible elements such as sound, silence, smell, shadows are as important as the rest of the built elements in architectural discourse on housing. The tour of the house has a marked cinematographic character, the *promenade architecturale* could be considered a succession of movie frames with which to surprise the spectator between sets.

Architectural work is conceived in a very contemporary way, understood as the art of collecting things, assembling, collage and montage. This way of understanding architecture was far removed from the academic precepts of the era. Manrique marks a before and after in popular architecture on the island. He introduces vernacular elements, which are often unused, or reinterprets their use, with a marked ornamental character. What remains

in the collective imaginary today as Lanzarote's popular architecture is strongly influenced by César Manrique and that decorative character.

In Lanzarote's traditional architecture, responding to climatic conditions prevails. It could be said that the house responds to a reinterpretation of the traditional typology developed around a patio, oriented so to protect from the predominant winds from the northeast. In the traditional typology, the interior-exterior limit is strongly marked. In Taro, however, that line is blurred.

Distanced from prejudices or preconceived ideas, the inhabitant and designer do not reflect a program that responds to family needs. Looking at the house's layout, it is easy to detect a single space for sleeping. Here the contemporary idea of not being anchored to a traditional stereotype of the family can be seen. On the other hand, the number of spaces for leisure and receiving visitors demonstrates Manrique's social and festive character.

The subject relates to the world apart from others, it struggles to construct an individuality, it hides among its walls and bubbles. Two worlds, an upper one: pragmatic and organized, in which to merely carry out basic vital functions. And another lower one: fluid, organic, free, playful, that colonizes the natural space, designed for enjoyment. Both realities are connected by a central spiral staircase.

Taro was born upon his arrival from the United States, a moment in which it seemed that César wanted to mark and define his place, position himself in the world. It is a house to be exhibited, worked like a sculptural piece, with a marked social and hedonistic character, understood as the artist's letter of introduction upon his return to the Islands.

César does not follow the architectural currents that are taking place on the Canary Islands, he flees from Canarian traditionalism, as well as from rationalism. He seeks an architecture that is in dialogue with nature, with the culture and the landscape. Additionally, in his discourse, he seeks to articulate vernacular architectural values with other more contemporary ones, learned on his travels.

I pity the Canary Islands' architecture, since precisely because of the wonder of its climate, a type of architecture must be conceived that forms part of a whole with Nature employing such noble materials as cement, iron, glass, and plastic, and not doing that which they call "typical Canarian", which I don't know who invented and in no way corresponds to the characteristics of our islands.

César Manrique, 1957

Formally, it is worth highlighting the influence of pop. Multiple references to that language can be perceived inside Taro de Tahíche. The reinterpretation of everyday elements, the recycling and incorporation of design objects from pop iconography. There are several similarities with cinematography and the ideal United States home of the moment. There are also interiors with kitsch aesthetics, ornate spaces, in which collections of diverse objects appear. According to Celeste Olalquiaga, we can understand kitsch as a "longing for objects that help recapture the past, the connection with nature. The artificial realm clarifies in a fascinating way, in an attempt to recuperate all of that which industrialization took away".

Taro de Tahíche can be understood as an artist statement, whose reading enables us to get to know the person. We find ourselves in the late 1960s, in a territory that is sufficiently isolated from what is happening in the rest of the country to be able to freely express oneself. An underworld

in which to take refuge from the outside. The inhabitant conceives their own island on the island. Someone who intuitively digs and lays on the ground, in an experimental way, who understands the magic and passion of the natural. Nature is understood as a work of art, as working material and the final product. Taro is a finished object with which to display and position himself in the world. A dream in which to eternally stay on vacation, in which having fun is essential.

Precious Objects and Precise Objectives. El Almacén as a Pioneering Space

DALIA DE LA ROSA
Art Historian

There are no walls or fences. My garden's boundaries are the horizon. In this desolate landscape the silence is only broken by the wind, and the gulls squabbling round the fishermen bringing in the afternoon catch.

Derek Jarman, *Modern Nature*

I want to focus on one aspect of the paradigmatic and polyhedral figure of the artist from Lanzarote César Manrique: his pedagogical facet or vocation and his management of culture in relation to citizens, a notion that is marked by the work that he developed in the Centro Polidimensional El Almacén. It was a private proposal that would situate the island of Lanzarote as a more than coherent and authentically avant-garde alternative within cultural production of the Canary Islands and Spain, which drank from the unrealized project of artist residencies in Puerto de la Cruz, Tenerife by Eduardo Westerdahl and the Museo de

Arte Contemporáneo Eduardo Westerdahl (MACEW) that was created in 1953 – undoubtedly a precedent for the later emergence of the Museo Internacional de Arte Contemporáneo (MIAC). The proposal sought to promote cultural production that respectfully brought together the contemporary, tradition, and the multiple forms of creation that could be developed in the era. With the phrase “Precious objects and precise objectives”, the creators of the Centro Polidimensional El Almacén pointed to the future and the germ of a pioneering artistic initiative in the Canary Islands.

It was a place that was situated at the vanguard of the spaces developed by artists. We can remember, for example, the experience called FOOD in New York City: a restaurant founded in 1971 by Gordon Matta-Clark and Caroline Goodden, among other artists, founded on the basis of the place of the event as a conceptual and everyday element of a social space. With those “precise objectives”, a pioneering milestone of independent management with a cultural vocation took place in the Canary Islands starting in 1974.

Thus, in 1974, in the context of a proliferation of cultural manifestations at the state level (the Pamplona Encounters take place between June and July of 1972), a private project is inaugurated in Arrecife, the capital of Lanzarote, thanks to the initiative of artist César Manrique. A centre for the production of the artistic that was combined with a business aspect. As we know, this was not the only project that the artist sponsored on the island, but it was the only one paid for entirely out of his own pocket with the goal of providing citizens with what, from his point of view, was an urgent need: culture as a tool for education and social recreation. In the following words of Pepe Dámaso the starting signal of this project and its motivation can

be seen: "This place was made so men, in need of culture, would enjoy it", he starts saying, "when it was started, there was no place like this in the Canary Islands or in all of Spain". Thus, for him "El Almacén always meant a complete and absolute commitment with avant-garde literary and artistic criteria".¹ In other words, a commitment to spreading knowledge, the preservation of know-hows, and pedagogy. The most important element of this proposal was its spatial conception, location, or situation. It was a matter of erecting the space as a place of culture.

It is interesting, now, to locate ourselves within the notion of situated knowledges, a concept from Donna Haraway's feminist thought, in which the site from which knowledge (and politics) is constructed is fundamental. This refers to the result of a process that starts from acquired experiences and knowledges in order to move toward critical and reflexive work. In this sense, "situated knowledges are always *marked* knowledges; they are re-markings, reorientatings, of the great maps that globalized the heterogeneous body of the world".² The context of a cultural space's historical and social location is decisive in its journey and the development of its activity. El Almacén arises from the need to find a valid dialogue between culture and citizens, with the pedagogical power developed by a space of artistic and social relations without end that affected an entire generation. The formula for doing was self-management, also understood in this context as a tool for social and cultural change. Undoubtedly, the inauguration of this project was

¹ CACT Lanzarote, "Pepe Dámaso: "Cuando se puso en marcha El Almacén, no había en Canarias, ni en España, un lugar como éste", [cactlanzarote.com](https://www.cactlanzarote.com/es/pepe-damaso-cuando-se-puso-en-marcha-el-Almacén-no-habia-en-canarias-ni-en-toda-espana-un-lugar-como-este/), October 27, 2018. <https://www.cactlanzarote.com/es/pepe-damaso-cuando-se-puso-en-marcha-el-Almacén-no-habia-en-canarias-ni-en-toda-espana-un-lugar-como-este/> Accessed January 10, 2020.

² Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991, p. 111.

an eccentric event in Spain at the time, which placed Lanzarote in the epicentre of the culture of the Canary Islands and shaped a laboratory of experimental tendencies, although the spirit of change was already starting to be felt in the country, as Franco would die on November 20, 1975.

César Manrique acquired, in February 1974, the traditional architecture building that previously housed the Arts and Professional School in Arrecife. The future of the space would be determined by a creative team made up of Luis Ibáñez, Pepe Dámaso, Gerardo Fontes, and Manrique himself and, as the years went by, more people would become involved its management. Cipriano Fierro, who took over running the centre in 1979, clearly expressed the space's objective: "Our intention is that the thousands of visitors who come to Lanzarote each week have access to a centre where they can make contact with our cultural reality". César Manrique's work for El Almacén was not only focused on providing a shared space between citizens and the artistic fabric, providing access to what was happening in the national and international sphere, but he was also conscious that, like with the rest of his interventions on the island, El Almacén could be an attraction for visitors. This value, for Fernando Castro, one of the Center's advisers, is paradigmatic:³

Beyond national borders. This value is founded on the interaction between art, nature, and culture. But it also must be said that the key elements of Manrique's project are found in the Canary Islands: in the island's nature and culture.

³ Diego Talavera, "Una muestra internacional de arte abre en Lanzarote el centro cultural El Almacén", *El País*, January 17, 1984. https://elpais.com/diario/1984/01/18/cultura/443228408_850215.html Accessed January 10, 2020.

It is necessary to analyse what type of spaces serve as the backbone for artistic methodologies and discourses and their mediations, their legal forms, and how their instituent practices – understood as a set of actions that are proposed by way of an extradisciplinary overflowing of the social and productive activity of cultural institutions, in such a way that other forms of experimenting or producing new institutionalities emerge – contaminate the institutional models in Spain.⁴ These practices, broadly described in the “Transductores” project initiated by the Centro José Guerrero in 2012 go beyond a dichotomy between institutions and social movements: they generate monstrous institutions and enable, based on a notion of constituent power, opening up other spheres and potentialities of cultural production.⁵ Those signal, then, lines of flight that shoot toward unexpected configurations and assemblages between subjects, institutions, and collectives, with a lesser or more capillary degree of visibility. In this sense, El Almacén’s capacity of assemblage stands out, which started from a deeper need to disconnect itself from the museum, as the MIAC benefited from the effervescent activity of this proposal to a certain degree. In a complementary way to the development of this museum with the proposal of the polydimensional centre, a space of agency was created based on the collision and everyday life generated by the union of the popular and the avant-garde.

As Brian Holmes asks “What is the logic, the need or the desire that pushes more and more artists to work outside the limits of their own

⁴ Judith Butler, “What is Critique? An Essay on Foucault’s Virtue”, *transversal*, May 2001, <https://transversal.at/transversal/0806/butler/en>, accessed August 31, 2022.

⁵ Gerald Raunig, “Institutional Critique, Constituent Power, and the Persistence of Instituting”, *transversal*, translated by Aileen Derieg, January 2007, <https://transversal.at/transversal/0507/raunig/en>, accessed August 31, 2022.

discipline" to delve into managing and developing a different way of living their surroundings and art? That logic derives from the ability to face the transformations that consist of "occupying a field with a potential for shaking up society (telematics) and then radiating outward from that specialized domain, with the explicitly formulated aim of effecting change".⁶ We understand that field as an abstract and physical place, from a perspective of reading space as an accumulation of interpretative layers that form what Lefebvre would call social space: a produced place in which certain actions take place, emerge, or are prohibited. Among those actions, some refer to the universe of production and others to consumption, that is, the enjoyment of products. Social spaces involve multiple forms of knowledge. In El Almacén, lived, perceived, and conceived space occur simultaneously, which results in the formation of a specific place – the product of perception and the practice of it. This putting into practice of perception is the closest to everyday life and its most prosaic uses, while the place of the lived would be the space of representation in which more complex symbolic knowledges overlap – in other words, in which images are produced. Conceived space refers to the representation of space and how that representation is traversed by relations of power and production.

The birth of the Centro Polidimensional El Almacén is marked by the union between those three pillars. It is a place whose symbolic capital cannot be capitalized given that, as representation is ideology, it is closer to the spirit of the celebration of the common, leaving behind the overvalorization of the exhibition and the desire to patrimonialize it. Ultimately, El Almacén was conceived as a place in which to be, profoundly committed to the

⁶ Brian Holmes, "Extradisciplinary Investigations. Towards a New Critique of Institutions", *transversal*, January 2007. <http://transform.eicpcp.net/transversal/0106/holmes/en.html>, accessed August 31, 2022.

most modest of some simple objectives: the recuperation of the popular, the incorporation of contemporary art and theory, but, above all, as a location in which to be together. The limits of that space of being together, like the Jarman garden, remain on the horizon, a place that Manrique also conceived of – today, at least in his memory – finding us: in El Almacén. A place.



Manrique's Unexpected Ramifications: Preserving a Vernacular Breed

FERNANDO SABATÉ

Geographer, University Professor and Citizen

The concern over the conservation of traditional livestock breeds, beyond the nuclei of specialists in zootechnics, does not go back more than three decades. It was in 1992 (precisely the year of Cesar's untimely death), when the Rio de Janeiro convention approved, along with other important documents, a commitment to adopt and coordinate measures to prevent the loss of threatened native breeds. Thus, the argument I develop in what follows, in the particular case of the camel, that livestock breed was able to be reasonably preserved from its virtual extinction on the island, as an indirect (and perhaps unforeseen) consequence of César Manrique's demiurgic capacity.

It is widely known that, in the Canary Islands, the animals of the species *Camelus dromedarius* are known as *camellos*. "Dromedario" is, in effect, their name in standard Spanish, but that name is completely foreign to the Islands' popular culture. Those animals were introduced starting in

the 15th century from the west coast of our neighboring continent of Africa, as a product of periodic raids (that also, as their primary loot, collected people who were deported to the Archipelago where they would work as slave labor). More than three centuries later, Viera and Clavijo, in their *Diccionario de Historia Natural de las Islas Canarias*, would point out:

Brought to Fuerteventura and Lanzarote from Africa, after the first conquistadores and settlers of those islands learned the advantages that they could obtain from their services, camels found a favourable climate there for the multiplication of their species, and since then they have taken advantage of the convenience of that nature, breeding at very little cost.

The enlightened 18th century islander was right: due to their excellent adaptation to arid climates, superior to other options such as cattle, mules, or donkeys, for years they played an important role as a farm and transport animal in Lanzarote and Fuerteventura, and to a lesser degree on Gran Canaria, and reaching a certain importance in southern Tenerife in some historical stages. The use of the camel as a pack and traction animal from a very early time, along with the provision of a relatively good diet – compared to what they could obtain in their even more arid African territory of origin – made it so that “the land camels” developed large muscles and strong but shorter-boned limbs, which gave them a more compact appearance in comparison to the original camel of the Continent, lighter and with longer limbs, due to their use for long distance movements.

I must make a point regarding this genetic and morphological modification to specify something that I consider important. In 2018, the work of a

research group from the University of Salamanca was published in the prestigious magazine *Scientific Reports* (connected to the Nature group) that provided an exhaustive analysis of the features and distribution of livestock breeds in Spain.¹ Their conclusions corroborated that autochthonous species are conditioned both by human factors and by local environmental conditions, although – they emphasize – the former carry greater weight. Applying a statistical analysis, they confirmed that the factor that has most influenced the distribution of breeds is cultural. This does not imply that the environmental factor is not important: within peninsular Spain – which is their area of study –, what is physically closer and with similar environmental conditions is more similar, and the distant, more different. But livestock breeds are as much a cultural as an environmental construction. Or, more precisely, breeds of domesticated animals constitute “a cultural response to natural conditions”. Perhaps, if we are able to overcome certain disciplinary and (depart)mental barriers, this idea of conceiving a cultural response that is well-adapted to a territory's environmental and historical conditions is in tune with the foundations of César Manrique's work. We will come back to this question.

Ever more so today, livestock activity uses the same globalized breeds designed to maximize production everywhere in the world. Culture tends to be homogenized, as does the way of dealing with the environment, and many of the world's native breeds find themselves in risk of extinction. We are living in a historical phase marked by a global change that ends up annihilating traditional forms of life. In this context, the loss of a

¹ Victor J. Colino-Rabanal, Roberto Rodríguez-Díaz, María José Blanco-Villegas, Salvador J. Peris and Miguel Lizana, “Human and ecological determinants of the spatial structure of local breed diversity”, *Scientific Reports*, April 24, 2018.

livestock breed is the loss of a culture and a way in which human beings have confronted their relation with their environment. But, it is also a “lost opportunity”, because with climate change there are native breeds that could be important: the greater the diversity, the more potential solutions. There are multiple examples of how the diversity of cultural knowledge holds responses to ongoing environmental change:² each species, each local livestock breed, is a possible response to the climate change that is taking place in an ever more obvious way.

In the transition from the 19th to the 20th century, in the eastern Canary Islands, agriculture – which could not but continue to be rain-fed – underwent an important process of expansion, linked to the demographic growth that started to be experienced on the Archipelago. In that context, camels came to play an even more prominent role, to the point that owning one was considered a symbol of status and prosperity for peasant families. Their use was not limited to tilling the land, but they were also used as pack animals for moving stones and sand for building cultivation terraces. Their use in grinding grain in mills (as an alternative to the arduous and tedious work for humans) was also important. Owning at least one camel ensured family subsistence during the periods of greatest hardship, a situation that continued unchanged

² A real case that demonstrates the truth of this affirmation was seen in Cuba after 1991, when the Caribbean island was obligated to confront a more than 80 percent reduction in its petroleum imports from the Soviet Union, on which it was completely dependent. Not only was the electricity supply and transportation affected, but almost all agriculture had been mechanized for decades and ran the risk of being paralysed. For its part, almost all the cattle had been oriented toward the mass production of milk, and there were hardly any local cattle left to carry out traction work. Cuban society thus had to develop an urgent program to rescue and for the mass reproduction of the old breeds, as well as the cultural techniques of traditional tillage. On this and similar events, see the interesting documentary: *The Power of Community, How Cuba Survived Peak Oil*.

following the Civil War, with some three thousand camels still recorded in Lanzarote between 1940 and 1950.

That situation changed as a result of the late expansion of two consequences of the Industrial Revolution to the Canary Islands. On the one hand, camels were progressively displaced by the progressive mechanization of agriculture, as well as other forms of transportation based on the exploitation of energy concentrated in fossil fuels. But also the effects of the importance acquired by tourism as a source of employment and factor of socioeconomic and territorial organization: all of that brought about an abrupt drop in the number of camels on the Archipelago. The trend pointed to their virtual extinction.

However, Lanzarote was an exception thanks to the camel's unique insertion of the camel into the phenomenon of tourism on the island. Truthfully speaking, this cannot be attributed to César's genius, although their survival and consolidation to the present, is, indirectly, due to him. Toward the end of the 1940s, a group of young people started earning their living offering tourists camel rides across Timanfaya. In those days, the camel driver would come to an agreement with the tourist about the route, the duration, and the price. Over time, that activity was consolidated, after being adequately regulated by the Island Council and later by the authorities of the National Park (after it was declared in 1974).

It is worth remembering that, in the second half of the 20th century, camels disappeared from the southern regions of Tenerife and Gran Canaria, where they had previously held a certain degree of importance. In fact, the earlier declaration of the Teide National Park (1954) implied

the mandatory expulsion of practically all the activities carried out for centuries in Cañadas del Teide and its surroundings. The goatherds who moved in a transtermitant way every summer to take advantage of the seasonal passages on the summit were threatened by the Civil Guard at bayonet point and any remaining animals were killed. Any extraction of firewood, "cisco", or green branches obtained from pruning brooms and laburnum (that served as a strategic food for cattle during the dry season and for camels themselves, the same animals that, led by their drivers, ascended over two thousand meters to gather and transport those loads) were prohibited.

Why did people not act the same way in Lanzarote twenty years later? Beyond some obvious differences between environmental conditions and conservation requirements between the two spaces, I maintain that a "culture" (promoted by César Manrique) had already been consolidated on that island that made a harmonic coexistence between nature and human activities, conceived and designed in an intelligent, respectful, and lasting way, not only possible but desirable. Indeed, on Islote de Hilario, even before the declaration of the national park, there was a whole series of careful uses of territorial resources (including – it is worth highlighting – the only, symbolic but important, uses of geothermal energy that have taken place to date in the Canary Islands). Visitors were charged to access and enjoy those manifestations of the landscape and natural energies, thus generating monetary resources for Lanzarote. Why not operate in the same way with the attraction of a short ride on the back of the island's vernacular animals?

Today, each camel driver has a license that establishes the animals that they can use, itineraries, and rates (with the Yaiza City Council in

charge of collection and management). The Autonomous Organization of National Parks has restricted the number of camels in the Timanfaya National Park to 210 at a time, meaning that turns must be taken so that the more than 280 granted licenses can work. This activity enables the more than 40 families who own the animals to earn a living, as well as other waged workers who work feeding and guiding the camels during the time they remain in the Park. The municipality of Yaiza, and particularly the locality of Uga, is the only place in the Canary Islands in which nuclei of camel livestock managed by family-run businesses can be found (in the rest of the island territory there are some private entities that stay isolated in tourist enclaves and barely interact with the livestock world).

Currently, the dromedaries of the Canary Islands are classified in the Official Catalogue of Livestock Breeds of Spain as a Native Breed in Danger of Extinction. It is estimated that one thousand remain, primarily in the two easternmost islands, and especially in Lanzarote. The National Coordination Commission for the Conservation, Improvement, and Promotion of Livestock Breeds recognized the Canarian camel as a breed in 2012, making it the only native breed of its species in the European Union.



Brief Account of an Imaginary Trip with César across Northern Tenerife

JUAN SÁNCHEZ
Economist and Activist

When I became aware of the commitment acquired with my participation in *Perspectiva Manrique*, the first thing that came to mind was that I did not know César personally. A letter with his signature was as close I ever came to him. A letter that he sent us on March 31, 1989, almost 31 years ago, to the then called Coordinadora Popular en Defensa de El Rincón, at the height of the effervescence of the social process linked to the Popular Legislative Initiative in defence of that area of La Orotava valley.

That initiative, presented to the Canary Islands Parliament with the support of more than 33,000 signatures, in a unique case, became law with the ordinance of the area of El Rincón, considered of regional interest due to its value as part of a landscape in need of protection, that of La Orotava valley, and due to its condition as an ecologically sensitive area. This law was approved in 1992, the year in which César created his Foundation, the year that he tragically died.

One of the letter's paragraphs reads:

I wanted to send you my most fervent desires that this Coordinadora, in defence of a just cause like that of El Rincón, always remains firm with its ideals that, today, are becoming a very important pillar of our society.

It is true that subsequently I have continued collaborating with his institutional legacy, the Foundation that bears his name. I understand that it is that relation that could justify my presence in the conference. In any case, I would have loved to meet César. I am sure that we would have gotten along well.

When I began to think about my intervention, what immediately came to mind was an imaginary trip with César across the north of Tenerife. On that trip, I saw him as an invisible friend, a "complementary self" that helps one both reflect on and confront oneself, as psychologist Tristana Suárez points out discussing children with imaginary friends.

César's declaration, 50 years ago, saying "I am a contemporary of the future" spurred the two-day imaginary journey carried out at the beginning of the second decade of the 21st century. As did the following phrase from the sociologist and anthropologist David Le Breton that appears in his book, *Elogio del caminar* (Editorial Siruela, 2011): "Walking predisposes us to the metamorphosis of our view of the world".

I proposed to César that we carry out the trip from the frame of mind of *hopeful sceptical* people. *Sceptical* when it comes to recognizing the territory we are currently treading on, an archipelago where more than two million people live in a context of alarming vulnerability. And *hopeful*

because it is worth starting the imaginary trip with this attitude, in search of experiences that demonstrate that things can be done differently.

The first day was physically very intense. We started the trip with a gentle early morning walk from his Puerto de la Cruz's work of Lago Martiánez to El Rincón along the Camino de la Costa, to later continue the rest of the day, until dusk, with a steep walk from El Rincón to, don't get scared, El Filo, on the dorsal highway, near the Izaña Atmospheric Research Center, located 2,367 meters above sea level.

In El Filo, some friends had left us a car to approach the atmospheric observatory now in the dark, where we stay overnight; a vehicle that we use the second day in a physically more relaxed trip, going down the dorsal highway toward the neighbourhood of San Juan in Tacoronte, to show him an example of how things can be done differently.

On the coast of La Orotava, I show him the current state of El Rincón with its law in effect. I inform him that, despite the enormous difficulties that the regulation has run into when being implemented according to the provisions of the Special Plan of El Rincón, today, at least, it has been possible to preserve the two hundred hectares of land in the area from being irreversibly lost for a strategic sector for the Canary Islands as agro-ecology should be. Today, El Rincón, as a social process, continues as a project of hope.

As we climb toward Izaña, I speak to César about the book *Canarias: Economía, Ecología y Medio Ambiente*, that a group of university researchers I was part of wrote in 1992 and published in 1994 (Francisco Lemus Editor). "You would have liked it. Surely you would have had it as one of your

bedside books", I tell him boldly. We regain our strength with some fruits (pippin apples, chestnuts, walnuts and blackberries) at the Mamio family farm, while the Teide majestically accompanies us throughout the whole trip. From the Filo, after a spectacular sunset and with the full moon serving as a beacon, we drive to the observatory, an international nerve centre for measuring climate activity.

The following morning we verify the visual power of such a unique watchtower as Izaña, from which, while we notice a landscape of great beauty in front of us, we also perceive its alarming vulnerability. A fragile environment that is, in turn, *global*, with conclusive indicators of climate change such as the evolution of the concentration of greenhouse gases recorded by the observatory's instruments. These indicators are reflected in steeply sloping graphs, hung in the centre's hallways. And, it is *local*, because of the island's concerning indicators of vulnerability in relation to such politically determined criteria such as food and energy self-sufficiency and environmental, health, and social criteria.

I update César about the recent declaration of a climate emergency in the Canary Islands, an agreement issued by the Governing Council in August 2019, whose objectives, among others, include committing all the public administrations' policies to contributing to curb the global threat entailed by climate change. César asks me if this is another ceremonial declaration or if, to the contrary, it is a declaration with clear instrumental intentions of addressing the problem. I answer that, due to what is at stake, I trust that the instrumental will dominate.

Izaña is also a good place for reflection and, from that condition, César asks me upon restarting the trip, what we are doing today to build a

landscape of resilience. This question reminds me of an interview with his friend Fernando Gómez Aguilera in *El País* in August 2005. I share it with him. Fernando indicated that vulnerability is one of the Fundación César Manrique's assets: "Fragile discourses offer new opportunities for rethinking reality. They make creativity necessary... And in the crossroads, choices must be made", he concludes. And in a context that confirms that *choices must be made*, I cite the Uruguayan semiotician Fernando Andacht, who proposes that "speculating on *imaginary* trips can have the effect of helping *effectively carry out* that action in an uncertain future", — an action that, in our case, I tell César, is that of making a choice. Now I bring up the novelist, poet, and playwright Álvaro Cunqueiro and his *Viajes imaginarios y reales*, without allowing ourselves to be frightened by the professionals of anguish and seeking "in the great human vicissitudes, so often magical adventure, so often splendid dreams and tragic myths, the reason to continue."

A *reason to continue* that does not bring us to collapse in the face of such a dramatic paradigm with the syndrome of learned helplessness that psychologist Martin Seligman speaks of, a syndrome that precedes depression. Thus, the adjective *hopeful* I spoke of previously, that, like a *magical adventure*, allows us to confirm that there is hope, that there are examples that things can be done differently.

And as I am citing these authors as support for spaces of hope, we reach San Juan, Tacoronte, the Finca El Mato Tinto project, the headquarters of the Asociación para el Desarrollo de la Permacultura [Association for the Development of Permaculture]. It is a project with 23 years of experience based on trial and error that, through observation of natural ecosystems, has designed a system that integrates plants, animals, landscapes, constructions,

technologies, and human settlements in harmonic and symbiotic systems. In this way, it establishes a rich diversity, seeking to achieve the stability and resistance (resilience) of natural systems, as well as a greater potential for economic sustainability in the long term.

I comment to him that I came across permaculture in an unexpected and lucky way twelve years ago through social activism in El Rincón. I talk about this in "Relato personal sobre un viaje por la permacultura", which I wrote in 2017 for the journal *PAPELES sobre relaciones ecosociales y cambio global*.

Javier Reyes Barroso and Dácil Mazuelas Repetto, the people responsible for the project, are waiting for us at the farm. We make the presentations directly during the *farm grounding*, that methodology that we have been practising in which each workshop-course-seminar starts with a visit to the farm to *feel it*. This allows for more directly and immediately seeing the processes of permaculture, facilitating a more systemic way of thinking that helps escape disciplinary pigeonholing. It also enables a common language among participants, communication and collaboration between people and entities, and contributes to constructing or consolidating connections and potential networks.

I read to César some comments from people about the experience of this *grounding* in the farm with Dácil, Javier, and their team. One: "It is a perfect learning space. We should all go and take some course there, regardless of what we work in. Everything is related and integrated". Another:

Each contact gives me perseverance, clarity, security, respect, friendliness, and a lot of ethical value. Thank you for continuing to gift

your being to Humanity and to all the beings that surround us. You are an example of how to care for people and the Earth in a way that is balanced with evolution. Thank you for sharing.

As an epilogue of the trip, I share three brief texts with César that I bring up in relation to a phrase of his from 1986: "It is our duty to start to build utopia". The first text, written by the young film-maker Marc de la Menardière in 2016, says:

My stay at the Mato farm was a new source of wonder that I had not known after my trip around the world to make the movie *En búsqueda del sentido* [...] There I saw a concrete utopia, a living laboratory that demonstrates that another world is not only possible, but it is already here...

The second, an anonymous text with the impressions of a person who visited the farm in 2019, in which, paraphrasing César, wrote: "People who are contemporaries of the future. They are way ahead. A marvellous place full of life". And the third, by his friend Fernando Gómez Aguilera, in 2019, in response to the information that had been sent to him about our permacultural project wrote: "A treasure. That discourse is no longer a word from the future, but rather an emergence in the present". I hope that these texts serve as a hopeful culmination of César's letter with which I initiated this brief account.



César Manrique and the Overflowing of Categories

ANDRÉS SÁNCHEZ ROBAYNA
Writer

It depresses me to think that I'm being catalogued.

César Manrique, 1988

The title that I want to give to the reflections that follow – “César Manrique and the Overflowing of Categories” – concerns, I think, a central issue in the contemporary artistic field. It is certainly not possible today to address art work without acknowledging the dialogic role – connections, exchanges, concordances, correspondences – that all artistic languages have among themselves and also, on the other hand, the relation among them and their social functions. Marcel Duchamp, if I am not mistaken, was the artist that most deeply influenced modernity in terms of what is referred to as the “delimitation” of art, that is the blurring and intercommunication of artistic languages and their encounter or reencounter in a common field, a field of shared aspirations.

It is no minor matter that the artist of our time seeks, in countless cases and variants, a fluid space of communication between the arts. Today, the idea of the artist secluded in a single language, in a single mode of expression, does not fit with either the evolution of art or the reality of communication in our times, with all that this implies in terms of the social context to which art is directed and in which it is fully carried out. Of course, neither now or in the past, has there been a lack of artists who specialize, let's put it this way, in this or that expressive modality, even entering into dialogue with the other arts to a greater or lesser degree. Rather, instead, it is quite rare to see an artist who does not aspire to work in a territory in which reciprocity and exchange provide considerable enrichment to their respective inquiries. Of course, the level of commitment or internalization of this dialogic principle varies greatly among artists and the level of realization of that principle depends on the nature of the specific work. The fact is, however, that this principle has ended up being one of the most defining features of artistic work in a world in which watertight compartments are increasingly disappearing and communicating vessels are increasingly expanding, to the point of generating a new reality in which the common "field," alluded to above, is practically generalized and artists discover new zones of exploration within it.

The questions raised by César Manrique's work, in a place that I consider particularly noteworthy for reasons that I will soon explain, include that related to the way in which we can or should interpret his artistic practices. We all know the extent to which, in fact, Manrique's art cannot be associated with only one facet of art. Therefore, it is difficult to associate it with a single modality or, in other words, it would be a great injustice or partiality to limit it to only one of those facets, despite the fact that he has achieved precise achievements in each one of those.

In my opinion, and speaking very specifically, Manrique is largely heir to an avant-garde culture, which emerged in the early 20th century, for which linguistic diversions, to put it one way, are common currency, to the point of creating an artist who practices different expressive modalities and totally or partially ventures into other territories. It is not surprising for a painter, in the heat of the avant-garde spirit, to not only express themselves on canvas or any other medium, but also with photography, ceramics, set design, sculpture, or even costume design. We can all immediately recall the celebrated example of the *Parade* ballet, in 1917, in which Pablo Picasso was responsible for the costumes and set design, or the mythical works of the painter Mariano Fortuny, whose experiments in set and costume design even led him to create a textile business with Henriette Negrin. The examples could be multiplied until reaching the current multimedia or multidisciplinary artist for whom artistic practice is essentially tied to the plurality of languages. With Dadaism, on the other hand, art or artistic expression had ventured into a new territory, that of action, which, years later, would develop into different variants of happenings and performances. As these elements are all widely known, it is not worth insisting upon them here.

However, for obvious reasons, here it is worth recalling the case of the Canarian Néstor Martín-Fernández de la Torre. His analogies with the example of Mariano Fortuny stand out, particularly in regards to the interest they both showed for set design, costume design, and architecture, without ever losing dedication to pictorial work. It could be said, in this aspect, that there is a clear line of continuity between post-symbolism and the avant-gardes: an expansion of the field of artistic interests, an opening to different languages, and a widening of the radius of creative action. In fact, certain avant-garde inquiries

perpetuate, transform, and deepen symbolist concerns, of which they are undoubtedly avatars or a new evolutionary phase.

Furthermore, Manrique's admiration of Néstor's personality and work is well-known. There was nothing more natural for the artist from Lanzarote than to acknowledge Nestor's work as a precedent to his own searches and concerns, from mural decoration to architecture and landscapes. Nestor provided Manrique with a sort of concrete territorial register of his artistic activity, that is, a mode of intervention in the territory as a realization of his ideology. For both artists, nature was not an abstraction or a pure object of contemplation, but rather a precise space that appears conditioned by human hands. At a certain moment, Nestor's work work was an inescapable reference for Manrique in his conceptualization of dialogue between the visual arts and his spatial activity, that is, what Manrique himself called his "going out to space", because – he adds in this same writing dated to the early 1970s – "he needed a space with more dimensions as a field of broader aesthetic investigations".

However, it is necessary to contextualize Manrique's searches more broadly and to situate them in their corresponding temporal and cultural horizon. Some of his own journalistic statements or occasional texts provide us with different clues. In the aforementioned text, entitled "Mirador del Río", Manrique explicitly speaks of "the adventure of being able to create in other fields and move beyond the dimensions of the canvas". He then adds some undoubtedly very significant words about the need to "conduct research in all fields of painting, sculpture, music, film, architecture, theatre, poetry, urban design, gardening, sociology, design, fashion, etc."

It is clear that an artistic objective of this nature can never be seen in isolation. Its spirit is marked by the climate of neo-avant-garde calls, that, starting at the end of World War II, marked European and American art, renewing the inquiries of historical avant-gardes, of which they are a continuation and, at the same time, a transformation. I will not go into the theoretical discussion about the critical or mimetic character of the neo-avant-gardes here, I am only interested in underscoring the continuity of the interests of many of the period's artists in simultaneously working in different expressive fields and putting them into communication with one another.

In this context, I would like cite just one of the artistic axes of the neo-avant-garde: the "expanded concept of art" devised by Joseph Beuys, a concept that corresponded in different ways with the Fluxus movement, in which Beuys participated along with other artists of the time, including visual artists and poets and musicians, breaking barriers between genres. It is well-known that, for the German artist, the experience of art was inseparable from anthropology and what he himself called "social sculpture", that is, perfecting society. Since the 1950s, César Manrique, for his part, had demonstrated his profound attachment to the natural world. There are numerous testimonies to that regard. In a text from 1959, he stated: "I am concerned with unedited nature, as revealed in volcanic fragments, carbonized roots, or the sandbanks of my native island". That concern for nature was first transferred onto painting, expressing itself as a recreation of the material world, but it was soon directed toward nature itself, with a different type of intervention. Here is how a visual artist, without ceasing to be one, broadens their radius of work, in other words, personally and originally participates in the "expansion" of art. Perhaps the best synthesis of this attitude is reflected

in a part of his speech delivered on the occasion of the celebration of the International Press and the Environment Congress in Lanzarote in 1989: "I have wanted to break with the two-dimensional concept of a canvas to explore the infinite possibilities of natural spaces".

It is necessary, however, to delve into this aspect a little more. For Beuys – quoting his own words – "Man has to get back into a relationship, downward, with animals, plants, nature, and looking up, with the angels and the spirits". César Manrique participated in that same artistic objective, but with a unique personality and unconfusable contribution. The artist from Lanzarote shaped his own ideas not based on a reflection on nature, but rather from an experience of complete identification with it, until he reached what he defined as "art-nature/nature-art".

Like other artists from the same creative period, who shared their experience with other artists and entered new expressive territories, Manrique did not hesitate to collaborate both with architects or simple masons or craftspeople to create this "art-nature/nature-art". On the other hand, it is not surprising that, like Beuys, but in a different direction, Manrique was not able to ignore the environmental dimension of his work at a certain moment. It is well-known that as far back as 1971, Beuys carried out an ecological "action" in Zuider Zee, near Ostend, a vast marshy area whose desiccation meant destroying the aquatic ecology. Another one of his "actions", however, had an even greater impact: in the opening of Documenta 7, in 1982, Beuys planted the first of the *7,000 Oak Trees* representing reforestation to combat the effects of the toxic mud of Elbe and the North Sea. Beuys could not finish the "action" because of his death; in 1987 his widow and son planted the 7,000th tree. With this, as Heiner Stachelhaus summarizes in his well-known monograph

about Beuys, "Kassel received a visual art piece developed over years and probably the greatest ecological visual art piece on the Earth".

In terms of the "return downwards, toward [...] plants, nature", for Manrique that translated into different works of public art, including his last work in this area in the Jardín de Cactus inaugurated in 1990 (Manrique, it is worth emphasizing, primarily turned to the mineral and plant kingdom). "And toward above, toward the angels and spirits?" There is no better response than that which appears in a writing from 1990: "At night I speak with the stars and, without understanding or comprehending anything, I give thanks for the enormous and fascinating spectacle that I continually have before the magnificent apparatus of my eyes". In other words – I add for my part – material has its correspondences in the spiritual and cosmic order.

In my opinion, Manrique represents a very special case of "expanded art", taking it to a territory that, without denying artistic specificity, overflows and expands its functions and merges them into a concept that integrates art and nature. Hence, many of his works combine different dimensions – painting, sculpture, architecture, gardening, in collaborative work as well – and go beyond them, establishing new relationships among them. Building on the idea of the "expanded concept of art", previously formulated by Beuys, years later, North American critique and essayist Rosalind Krauss developed her notion of the "expanded field" of sculpture and its relationship with architecture and landscape. We are witness to a new evolutionary phase of the "delimitation" of artistic work. Well then, the work of César Manrique, heir to that "delimitation" and participant in some of the most significant transformations in contemporary visual culture, unleashed an overflowing of categories, as a definitive renunciation

of any cataloguing of art, of any restriction as vain as it were useless of artistic work. And perhaps that is precisely one of the most authentic and fruitful functions of art.

Manrique and Ecology

LÁZARO SANTANA
Writer

The exhibition "Universo Manrique", organized by the Centro Atlántico de Arte Moderno (CAAM), in Las Palmas de Gran Canaria between March and September 2019, intended to offer a detailed vision of the different modalities that characterized the author's work: the painter, the builder, the landscaper, the sculptor, etc. César was a many of many aptitudes, and he sought, and was able, to leave the mark of his talent on all of them. He achieved this to varying degrees, according to his dedication; and it seems reasonable that, according to a weighing that takes into account the distinct scale of value that different activities offer, that adequate attention be paid to them. Thus, it was surprising how little room was made for the painter in this exhibition and, in my opinion, the excessive attention paid to a tangential facet of his artistic personality, as was that of an active environmentalist. While few examples of his visual work were represented (and certainly not the most important), an overwhelming amount of informational material, including his large-scale photographs, journalistic statements, writings, etc. about his environmental dedication

were on display. As a whole, in my opinion, it showed Manrique in a biased way, overemphasizing his ecological activity. Any spectator, based on what was shown there, would deduce that Manrique was only a painter for a few years and an ecologist for seventy, when exactly the opposite occurred: César did not spend his life megaphone in hand haranguing the masses – as represented in the exhibition – but alone in his studio, painting.

Manrique was, in effect, notorious for his activity in defense of nature, especially regarding the territory of Lanzarote. He was not the first, but the most vehement.¹ The facet that we could call “environmentalist”, according to the most common interpretation, was developed during the last years of his life. In that stage, Manrique had lost the support of island politicians, who yielded to the temptations of big speculative capital, which had settled on the island in the heat of tourist activity, and did not put up any resistance to their urban development proposals. César, who for decades had governed, to put it one way, Lanzarote’s aesthetic, imposing his – sometimes excessive – criteria on the island’s entire image – from the fronts of rural houses invariably painted white and green to the paths lined with charcoal or black stone – was suddenly confronted with a situation that exceeded him that he could not control. And of course he did not accept it, he did not passively accept the fact that they did, or tried to do, things with the urban look that went against the criteria that he had established. It was this breakdown in his relationship with the island’s political leaders that gave rise to his

¹ The preeminence here falls on the painter Néstor Martín-Fernández de la Torre (1887–1938). Manrique’s proposals for the Canary Islands in general, and Lanzarote in particular, successfully confronted its immersion in a tourism industry that would be sustainable and respect the peculiarities of the islands’ landscapes and cultures, fully coincide with those formulated by Néstor. See, Lázaro Santana, “Néstor y la política de turismo en Gran Canaria”, *Canarias 80*, Las Palmas de Gran Canaria, October 6, 1973; and Lázaro Santana, *Manrique, un arte para la vida*, Prensa Ibérica, Barcelona, 1993.

most decisive public actions, invariably rejecting the urban development proposals put forth by builders with politicians' complicity.² Here César went beyond his usual diatribes against architects, who he described as a short-sighted and ignorant, going as far as to affirm that "the Canary Island's main problem is architecture", as early as 1957, when nobody was even talking about "ecology". On that occasion, his purpose was to oppose more general events such as state, local, or regional laws that authorized a permissive, or at least lax, regulation of spatial planning on the island. The risk of overcrowding – and that was largely due to the success obtained by Manrique's previous interventions – was his battle horse in those years. He had several notable confrontations, especially those with Dimas Martín, then president of the Lanzarote Council, and later frequent visitor to some of his prisons. Manrique's personality

² The joint activity of politicians and real estate speculators in Lanzarote has transcended the borders of reality, becoming a sort of crime fiction. In *La ceguera del cangrejo* (Siruela, Madrid, 2019), Alexis Ravelo constructs a narrative of crime and mystery that revolves around a project to assassinate César Manrique concocted by politicians and builders from or living on the island. César's opportune death in a car accident, one day before the date stipulated by those responsible for the plot to execute their plan, exonerates them from carrying it out, but does not free them from the consequences thirty years later. Manrique's biographer discovers the existence of this plan and fearing that she will divulge the plan and the names of those behind it, she is murdered. As an extension of that crime, five of those involved in the conspiracy and the biographer's own avenger (her sentimental partner) are murdered in a butchery and bloody ending to the book. Six murders in little more than two days is a bumper red crop and turns Lanzarote into a licensed branch of Poisonville. With the timidity of anonymity – there are no real names in the fiction – the author examines the corrupt web that has conditioned economic activity tied to tourism in Lanzarote and, at the same time, he takes the reader on a tour, with idyllic introspection, through the places conditioned or constructed by Manrique on the island: the San José castle – where the biographer is murdered – the Jameos del Agua, the Mirador del Río, etc. The book fulfills the function of a tourist guide and a cautious denunciation: in this aspect it is clearly a fiction, not a testimony. However, some of the places and invented names that appear in the book are clearly identifiable, the senator or Lunar beach, for example. Perhaps the book's background lacks a bit of audacity: taking into account that some of those politicians have been convicted and are serving or have served sentences for their corrupt activities, I do not think that any crime would be committed by mentioning them by their own names. It would have given the story more veracity. The plot is not very consistent, and many of its ends are not tied down, but the book reads well, like all of Ravelo's work.

– the notoriety that his public interventions acquired – was welcomed by the environmental movement, making him a champion of their protests. Manrique accepted that role – I would even say that he looked for it – and he did so, undoubtedly, due to a personal conviction, and also because those joint actions went beyond a personal lawsuit to become a protest exercise with a common interest. Upon protesting, megaphone in hand, against a specific urban project, he defended, by extension, the survival and continuity of the image of the island that he had created: he was defending his own work. And that was, undoubtedly, as much an ecological activity as a political one; as the activity of environmentalism was, and continues being, in large part political – along with constituting a good publishing business.

César has come to be defined as a "social agitator", undoubtedly an excessive concept. Social agitation has a much more extensive field than that traversed by Manrique. As an artist, César was committed, above all, to himself and his work. He accepted collaboration with those who cooperated in its realization and he did so convinced of the goodness and legitimacy of that contribution. When that collaboration not only failed but turned against him, that is when he made his protest noted. His "agitation" activity, if we could call it such, was restricted to the rejection of certain urban development projects that distorted the image that he believed was most authentic of Lanzarote; an image that, naturally, coincided with his vision of the island and the prosperous estimation that he made of its future if his indications were followed and new proposals rejected.

The alert pushed by environmental movements has meant, in general terms, a positive advance for the preservation of the environment. The denunciations made by those groups – generally shouted more than made –

have awakened the consciousness of many citizens, who have adhered to them. Due to conviction or, in most cases, practical convenience (there are votes to win or conserve), political authorities have also seen themselves obliged to intervene in this issue, legislating around the measures that should be adopted to safeguard the territory. They have not put a stop to speculation; they have only made it more difficult. But, in many occasions, environmental demands take on uncompromising attitudes; that happens when their claims do not distinguish the importance that specific project could achieve, despite invading or modifying, according to the criteria, the characteristics or values of the landscape. That is what happened with Eduardo Chillida's frustrated intervention on the Tindaya mountain in Fuerteventura. Protests by environmentalists – who personally imprecated the sculptor in a flight from Madrid to Puerto del Rosario – due to what they considered the "profanation" that was going to be carried out in a sacred space, deprived the island from situating itself as a global reference point in the history of contemporary art, as the Basque sculptor sought to carry out an unparalleled work in the context of 20th century plastic arts. One would have to go back to the work of Egyptian sculptors or architects, or the makers of Indian temples, to find something similar. (Brancusi imagined a project similar to Chillida's: dig up a mountain and turn it into a tomb for an Indian maharajah. Like Chillida's project, Brancusi's did not go further than his imagination).

In this sense, those who have emphatically emphasized Manrique's environmental activity have not noticed a curious paradox: according to the criteria maintained for years by those who staunchly defend environmentalism, César would not have been able to carry out any of the works that give Lanzarote prestige and wealth today. Adhering a highly

visible protuberance to the wall of an 18th century fortress, or leveling one to two hundred meters of lava to install a restaurant with view of the ocean or of Timanfaya there, would be considered a reprehensible action; it would undoubtedly arouse the most exalted reproaches. The same sentence would fall on the action of excavating the bottom of the Jameos to make a pool or widening its cavity to condition it as an auditorium. But César's intervention transformed those dilapidated and ruined places into beautiful and useful spaces, examples of resoundingly natural and admirable architectural and landscape aesthetic. Nature was important to Manrique, very important. But what he sought to do was to adapt it and give it a practical function, highlighting its original attractiveness. His action truly erased the limits between the natural and the artificial, between nature and art, facilitating passage between the two. If the intention was to create wealth on an anonymous and poor island, it was necessary to adapt the spaces that could foster that transformative metamorphosis so that people could reach and admire them, and consume them. Something that intransigent environmentalist would never admit, faithful to the idea that the original purity of a place remain untouched. A radical environmentalist would have expelled anyone from the group who irreverently, without any respect for the protective stones, dared to paint red stick figures on the rough walls of Altamira.

Place, Well-being, and Beauty. Notes Following César's Voice

ERNESTO SUÁREZ
Professor of Social Psychology
at La Laguna University

Allow me to start with a personal reference. I visited Lanzarote for the first time in 1975, on the usual end-of-term trip. I was 12 years old. I have a faded bunch of memories from those days on the island, especially the visits to Timanfaya and the Cueva de los Verdes, as well as to some photographs yellowed by the passage of time. I returned at 16 years of age, in 1978, again on another school trip. Of this second visit, my memory is clearer, perhaps due to the emotional intensity that characterizes adolescence. Thus, I still hold onto the impact of the resonant silence of the auditorium of Los Jameos or of learning of the existence of El Almacén. However, the clearest memory is the visit to the home a family member of one of my travel companions.

The house, whitened and open in the malpaís, made its owner proud who, with exquisite kindness, showed it to the group of amazed adolescents

that we were. When, at the end of the afternoon, we were already sitting in the house's spacious living room, the owner, signalling an imprecise point, some hundreds of meters away from the window, said that if we had enjoyed her house, we should know that César Manrique's house could be found a few meters away – her house had been designed emulating that other neighbouring house, Manrique's – . She was referring, obviously, to Taro de Tahiche. I am not lying when I tell you that, at that moment, at 16 years of age, I yearned for and envied the opportunity to enter César's house.

I belong to a generation of inhabitants of the of the Canary Islands that never knew Lanzarote, Tenerife, or El Hierro without César Manrique's public works. I think that, to a certain extent, our way of recognizing/ knowing the islands – and also ideally identifying ourselves with them – is rooted in the conception with which César projected and developed his action and personal artistic commitment. Manrique revealed a necessary alternative way of seeing, interpreting (and experiencing) the islands, even despite how contradictory it is today when contrasting it to the model of economic and territorial management finally imposed in the whole archipelago.

César Manrique sought to modify the experience of those who lived on or visited Lanzarote. I want to explicitly avoid the classification of tourist visit, or even vacation. I understand that César's action tried to expand and diversify the meaningful experience of (being in the) place. Paying attention to the touristic was a path, not a goal. I insist: the *raison d'être* of Manrique's interventions is not to improve the quality of tourism, not at all. There was always something else, a different horizon.

César Manrique's artistic practice proposes the materialization of social and community living spaces linked, in the most harmonious way possible, to the environmental characteristics particular to each enclave. In the artist's own words: art, in any case, is a "possibility of beauty", to the extent that it is crystallized as a proposal of integration with nature. In the audiovisual documentary that commemorates the 1988 demonstration against the construction of a hotel on Los Pocillos beach, Manrique can be seen and heard describing Lanzarote as "an island that went from absolute zero, from absolute ignorance and great poverty, to an island that was a utopia".¹

Utopia, let's talk about about the utopian. I do not believe I am mistaken if I affirm that that vision of the utopian was always the narrative with which César, child of the avant-gardes, sought to expand his activity, both in artistic terms and in the dimension of his civic commitment. The Dutch historian Rutger Bregman² argues, however, that simple desires beget simple utopias. Likewise, Claudio Magris, in his magnificent book *Utopía y desencanto*, affirms that: "hope is not born from a reassuring and optimistic vision of the world, but rather the laceration of existence lived and suffered without veils, that creates an irrepressible need for rescue".³

Manrique's Lanzarote was a utopia that sought to be mediated, prestigious, and, therefore, inevitably refined and divergent. "Future", "prestige", "wealth" César reclaimed on that occasion in 1988, countering all of that to what

¹ Memoria de Lanzarote, "Manifestación de los Pocillos 1988", www.memoriadelanzarote.com, https://youtu.be/W68skt3_RUo. Last accessed December 22, 2019.

² Rutger Bregman, *Utopía para realistas*, Salamandra, Barcelona, 2017.

³ Claudio Magris, *Utopía y desencanto. Historias, esperanzas e ilusiones de la modernidad*, Anagrama, Barcelona, 2011, p. 15.

was represented by economic speculation (another one of the artist's most repeated words), a phenomenon that, unfortunately, largely characterizes current management of the island territories. Thanks to that document it is also possible to hear him say that if the disaster was not remedied, he would leave the island. Fully aware of his prestige (and charisma), he was able to publicly radicalize his commitment. I understand that César Manrique's thought and artistic action evolve from the individual, open, and hedonist toward the social, indignant, complex, and rebellious. In this sense, while it is common to find Manrique's name associated with the ideas of conservationism and environmental protection, his interventions in the island environment primarily arise from values and beliefs regarding the interdependence between the social and ecological dimensions. This means, in reality, that his conception of art is closer to the vision of ecosocial well-being, advocated by political ecology, rather than merely conservationist attitudes.

I return to Taro.

I am thinking seriously about what Lanzarote truly means for all of us, since the island, plastically, cannot be improved, thinking about the future [...] I think that we could do this ourselves and at, at the same time, we would LIVE, which is very important, since the constant struggle of big cities is enough to kill anyone [...] I want to paint, with the true measure of man, and also with a little more humility, since I have become perfectly aware, after the tremendous experience of New York, that the TRUTH, is found in sites closer to nature.⁴

⁴ José Luis de la Nuez Santana, *Correspondencia Millares-Manrique*, Mercurio Editorial, Madrid, 2019, p. 93.

This fragment is extracted from the correspondence that César Manrique maintained with Manolo Millares throughout the 1960s; specifically, from a letter dated September 21, 1966. In the text there are two words written in all capital letters: "LIVE" and "TRUTH". They are the extremes of a semantic arc whose centre is none other than the vindication of a profound connection with the place through/from artistic practice. Six days later, September 27, in another letter, Manrique insists on the motivations that would finally lead him to establish his home in Tahíche: "[...] loving the island so much, and I really had nothing that was worthwhile, to do something good. Now I will be able to do and achieve enough to have my deepest roots here".⁵

Two decades later, in an interview with the journalist Luis Ortega, included in the documentary series *Canarios en su rincón* produced by RTVE and reproduced in 1992 on the occasion of his death, César can be heard referring to his house in Taro, when he had already moved his house and workshop to Haría: "Everyone thinks that a torrent of lava is dangerous and infernal, dramatic. I realized the enormous beauty of lava".⁶

In his 2013 book, *Romantic Geography: In Search of the Sublime Landscape*, Yi-Fu Tuan, geographer and emeritus professor at the University of Wisconsin-Madison, describes the experience of place by reviewing the historical and cultural relationships with five "archetypal" ecosystems: forests, mountains, oceans, the desert, and ice. Tuan identifies two features shared by these last two extreme environments:

⁵ José Luis de la Nuez Santana, *ibid.*, p. 100.

⁶ RTVE, "Adiós a César Manrique", *rtve.es*, October 20, 1992. Last accessed December 22, 2019.

One is the sharpness of the culture/nature boundary. In the desert, green oases yield to brown sand with barely a transition. On the ice sheet, the boundary is even sharper, for inside the tent is cozy home, immediately outside it is a world of ice that threatens death. The second trait in common is that both desert and ice satisfy a thirst for spiritual elevation.⁷

César Manrique's interventions in "infernal and dangerous" volcanic environments amend and question the features with which Tuan sought to identify extreme places.

On the one hand, Manrique manages to demonstrate that it is possible to develop solutions that break down the borders between culture and nature – even the most rugged – without this leading to the destruction of the latter. In that interview with Ortega Abraham, we hear César again: "If you profoundly love nature, there is a correspondence". He was referring to a grateful nature, that, in some way, returns the benign to a person when they have acted kindly toward it. In that reciprocity, "there is something magical", he emphasized. On the other hand, access to beauty in the place that is inhabited or visited causes the sublime and transcendent experience to overflow from the strictly individual to the shared and the common.

Environmental psychologists Lisbeth Bethelmy and José Antonio Corraliza⁸ identify the sublime emotions toward nature based on two interconnected conceptual components: awe and inspiring energy. Awe is defined by

⁷ Yi-Fu Tuan, *Romantic Geography: In Search of the Sublime Landscape*, University of Wisconsin Press, Madison, 2013, p. 108.

⁸ Lisbeth C. Bethelmy and José A. Corraliza, "Transcendence and Sublime Experience in Nature: Awe and Inspiring Energy". *Frontiers in Psychology*, 2019, Vol 10. Art 509. <https://doi.org/10.3389/fpsyg.2019.00509>

feelings of fear, threat, vulnerability, and respect for nature, which is perceived as vast, powerful, and mysterious. Inspiring energy, in turn, is connected to feelings of vitality, joy, energy, unity, freedom, eternity, and harmony with the universe.

The experience of place that César Manrique urges us to as citizens is manifested in both the search for the transcendent and the sublime, and the development of an emotional connection with a moral nature with the environments that shelter us and on which we inevitably leave traces. To make art worthy of the "wonder that life means" is what César wanted for himself. The appreciation of beauty in the spaces in which he intervened also made him fully conscious of their exceptional fragility.

I will conclude by returning to Magris's reflection on utopias. The writer from Trieste affirms that hope is projected toward the future in an attempt to reconcile the person with nature, as the latter, nature, reflects and projects the full potentiality of the human being. I hope we are still capable of recovering the dignity and compassion with which César saw the world and nature. Now our survival depends on it.



A Blazon for César Manrique. A Tribute by José–Miguel Ullán

MÓNICA TRUJILLO
Doctorate in Philological Studies

... And the phenomenon occurs: for a moment the words become a chain of juxtaposed links with a connection that goes beyond the most common logic. After the flash that ignites artistic contemplation, the miracle arises, and, with it, lines and lines inhabited by adjectives and names that breathe an air many will brand as incomprehensible and illogical, but that others will identify with the surrealist universe promoted by a psychoanalysis that leaves reason in a state of suspension. It is in that precise instance when emotions move words and determine their position. There are no punctuation marks, because, what would they be for? Do emotions come to a full stop, start new sentences? Can the sensation produced by artistic contemplation be controlled? Can the mechanism activated in an artist's creative spirit be translated into something tangible? Thank you, automatism and logic, that, in unison, produce something that turns out totally logical. "Salt mosquitoes", "phosphorescent gods", "orange hands", or "bells" dyed with "countless

pauses". Or a blazon. The story of a creative poetic identity. A "Blasón para César Manrique".¹

"Winds of saffron and squirrel" color this particular text by José-Miguel Ullán, published in issue 84 of year XI of the bimonthly art magazine *Guadalimar* in 1985. This art magazine was directed by Miguel Fernández-Braso and published for 27 years (from 1975 to 2002). Authors and artists, such as José Ángel Valente and Eusebio Sempere, collaborate in this issue of the magazine. And, likewise, there are articles about related contemporary art with names such as Tàpies² or Vicente Rojo.³ The atmosphere was more than favourable and perfect for José-Miguel Ullán, from Salamanca, to leave his mark on a tribute to César Manrique as a result of the solo exhibition of the artist's work held in 1985 in the Analcai gallery in Madrid.

The "Blazon" that Ullán presents to the *Guadalimar* reader (and spectator) is a text that is not at all usual for his creative poetry. While the author is characterized by maintaining, throughout his whole trajectory, a constant flirtation between visual and experimental poetry, irony and painting, books-objects, and art understood as a heterogeneous, interrelated and unclassifiable cosmos, this text supposes a total and complete poetic digression of his artistic work. The clearly surrealist nature, plagued by metaphors sprinkled with an irrepressible Freudian automatism turns this "Blazon" into one of Ullán's most irreverent and particular textual creations. One word after another in a tangled mess

¹ José-Miguel Ullán, "Blasón para César Manrique", *Guadalimar*, n.º 84, Madrid, 1985, p. 31.

² José-Miguel Ullán, "Tàpies, al pie de la letra", *Guadalimar*, n.º 84, Madrid, 1985, p. 17.

³ José Ángel Valente, "Vicente Rojo. México bajo la lluvia", *Guadalimar*, n.º 84, Madrid, 1985, p. 44.

that creates dreamlike and impossible images that are intoxicated with colors and animals and flavors and senses.

This homage to the artist from the Canary Islands is made up of three descriptive fragments, all of which culminate with the same refrain, "And through the keyhole of the oasis / I see César Manrique", which only varies in one of its final words: "looking", "painting", and "turning...". These concepts already start to point to some of the edges that shape the most decisive daggers of Ullán's poetry. The artist demonstrates to the public an artistic connection between his poetry and Manrique's: the "keyhole", that orifice that only one eye can occupy. Ullán's universe (as well as his conception of poetry) is heavily marked by the existence of an "inner eye", an "eye of the heart",⁴ a metaphor that structures works such as *Visto y no visto*,⁵ for example, and that also represents the special vision of the artist from the Canary Islands.

Crabs, dogs, doves and ravens, lizards and spiders dance in the first fragment of this "Blazon". Ullán establishes a perfect synthesis between nature, the senses, the saffron and greenish colors, and the references to the native Canary Island imaginary, such as the *tabaiba* or *verol*. "A sworn hand a stain an astonishment of painting a crowned void", Ullán sees César Manrique "looking" through the keyhole, his "eye of the heart" that

⁴ This metaphor is used by Ullán in one of his poems in the work *Visto y no visto*, published in 1993. According to this, the subject would carry out an operation of assimilation of external reality through an "internal eye" and, once the image is acquired, it would proceed to express those assessments of the poem itself, thus the poem grows in the "unseen", because what is seen is only a stimulus of an external reality that tricks, distorts, betrays, and, later, will be poured into the result of the artistic process. As this text is prior to the special metaphor, we can observe how it was an idea that circulated in Ullán's universe practically from the beginning of his creative work.

⁵ José-Miguel Ullán, *Visto y no visto*, Ave del paraíso, Madrid, 1993.

perceives a reality whose genesis lies in nature, delight in the senses, and dance in the artistic materials of the author's last stage, such as ashes.

A "salt mosquito" plays the leading role in the second block. The idyllic landscape presented in the previous text is tainted with a starker color, in which "venom" is turned into "perfume" and the "scar" a mast. "The volcano becomes bitter" and reality is transformed into a wasteland that ends with the "tinkling of all the crabs of all the dogs of all the rivers of all the skeletal insects". It is César Manrique "painting", traversing reality through a special sieve whose result is seen embodied in paintings characterized by the play with different supports, techniques such as dripping⁶, and materials such as tree bark or cloth, close to the last stages of his artistic work in which all the materials mix together, the colors intensify, the sun disappears, and the edges cut that eye's vision through the keyhole.

And then, "I see César Manrique / turning...": "the writing of the fig pecked by an innocent eye by an astral hand the brushstrokes of prisoners that crashed into bullets". The author's turn reverses when he finds "black ships" and "exile" and "heavenly holes" and "flocks of skeletons". The result of this particular distortion of reality also carries the memory that "is imposed on the cataclysms of [Manrique's] autumn". The "natural sentiments whiten flow into inexorable drops of color".

Likewise, the particular separation of the "Blazon" into three blocks (signalled by Roman numerals), in addition to seeming somewhat fortuitous

⁶ An artistic technique that consists of dripping different colored paints over a canvas placed on the ground, it is associated with the abstract expressionism movement.

or an organizational response to the textual element, is also an identity marker for the Salamancan author. It is a matter of the phenomenon of the "abolition of identity" that Ullán carries out in two of his works: *Manchas nombradas*⁷ (1984) and *Los nombres y las manchas*⁸ (2015, posthumous work). Ullán himself explained how, in these works, he sacrificed the visual support of the artistic work (or, in his words: the "stain") to, in its place, replace it by a textual description ("named").⁹ For a moment, the visual, which had been an important engine of his poetic work until then, is eliminated and disappears. This mechanism would allow the reader to discover the extremely close interrelation between the different disciplines that make up the artistic universe and, in turn, present a creative work tinged with nihilism, in which the poetic subject is completely annulled. The poetic subject contemplates the work, somatizes it and a whole network of images is unleashed that, like geysers, provoke the commotion of this consciousness. The "stain" is "named" but not demonstrated.

In this regard, the Salamancan experiences a poetic ecstasy upon contemplating Manrique's work as a result of that exhibition in Madrid. And, from that process, this particular "Blazon" is born that serves a twofold function: as a spectator, the author has observed the works, he has processed them, made them his own, and as a result of that, all these surrealist images emerge, those ineffable flashes that provoke such

⁷ José-Miguel Ullán, *Manchas nombradas*, Editora Nacional, Madrid, 1984.

⁸ José-Miguel Ullán, *Los nombres y las manchas. Escritos sobre arte*. Manuel Ferro (edit.), Galaxia Gutenberg, Barcelona, 2015.

⁹ *Los nombres y las manchas* includes the following reflection by Ullán: "In *Manchas nombradas*, published in 1984, I included a series of poems that originally appeared accompanied by images created by different painters. For the first time they were detached from what I called their 'protective shield', their starting point: that of the stimulating visions. And then he specified the purpose or delirium of the attempt: 'To festively or seriously name the stain and not be devoured at the root by its violent light' (pp. 8-9).

an unusual and surprising text in regards to Ullán's creative trajectory. Likewise, the author has managed to channel this whole tangle of images with a surrealist tone into a reflection on the creative process and thought of the artist from the Canary Islands. *Looking, painting* and *turning* and, in the middle, almost prosopopeic animals, colors that smell, and keyholes that hide a stained, torn, eroded, and scratched reality.

Thus, it is not surprising that Jose-Miguel Ullán decided to make this particular tribute to César Manrique. Both shared a vision of the artistic phenomenon rooted in a particular synesthesia of colors, materials, symphonies, and senses. When the Canary Islander crystallizes a lived, palpable, and energetic nature in his works, when "a sworn hand a stain an astonishment of painting the crowned void", when "shouts of myrrh" cry out "reptile trunks with their blue jungles" or when "memory is imposed over cataclysms", an artistic ideal is being glimpsed in which memory, the senses, touch, and experimentation are the protagonists. And these are some of the most radical principles of Jose-Miguel Ullán's thought. The convergence eclipses and the metaphors sprout in a frenzy of turns of that "eye of the heart" that the two artists share. The keyhole is a kaleidoscope without sensory limits, of divergent and, at the same time, interconnected realities, of "salt mosquitoes" and "pendular buzzes".

Lanzarote. Arquitectura inédita (Lanzarote. Unknown Architecture): A Photographic Project

CARMELO VEGA DE LA ROSA
Professor of Art History
at La Laguna University

For the exhibition "Derroteros de la fotografía en Canarias (1839-2000)" ["Directions in Photography on the Canary Islands" (1839-2000)"] organized in 2002 by the Obra Social y Cultural de CajaCanarias, I selected the book *Lanzarote. Arquitectura inédita* (Lanzarote. Unknown Architecture), published by César Manrique in 1974, since I consider it a magnificent example of a documentary photography project in the context of reflections on the importance of preserving the island landscape that had emerged in the Canary Islands since the early 1970s, in response to the brutal transformations caused by the tourism phenomenon on the islands. In my opinion, this book's appearance cannot be understood without taking into account the process of raising awareness about and recuperating the island territory and culture that Manrique himself had initiated, even before

his return to Lanzarote in 1966. In that exhibition's catalogue, I indicated the fundamental role that had already been played by photography in his project to restore the island:

The rehabilitation of the landscape – I wrote then – occurred through rescuing memory: the photographic image served to verify and reveal the beauty of the traditional forms of construction, as well as helping to categorize the basic elements of the island's popular architecture [...] Photography was not only put to the service of Cesar Manrique's cause, but it was also an extension of his gaze.

In the Spanish art scene, there were already numerous and excellent editorial and archival examples, throughout the 20th century, of this idea of photography as an instrument for documenting reality. In almost all those projects, the documentary will was intimately connected with a certain concept of vindication against abandonment and indifference and a critical nostalgia as a means of proving and demonstrating the deterioration and disappearance of differentiating traditional essences (the culture, the landscape, the customs) in the face of certain circumstances (progress, modernity, loss of values). In Manrique's case, the only possible response necessarily included the search for what had been lost and what was in the process of being lost: in the face of general apathy, public denunciation, ethical positioning, and political and cultural vindications were the only options.

In these types of projects, the photographic image is articulated as a visual and documentary weapon that helps to uncover and reveal the forgotten, the unknown, the unpublished, or the hidden. If, on one hand, photography makes the problem visible and comprehensible, on the other hand, the intention to classify, which always accompanies these works, grants a

certain meaning and order to the exhibition of what is disappearing. And although the formulation of these categories and models (whether of landscapes, architecture, people, or customs) is often carried out with a purpose that renounces the analytical dimension, remaining on a purely descriptive plane, it is true that it demonstrates a global tendency of collective awareness of certain historical circumstances and facts. It is no coincidence, then, that *Lanzarote. Arquitectura inédita* only anticipated by four years the publication of a fundamental work in the islands' art history, *Arquitectura doméstica canaria* by art historian Fernando Gabriel Martín Rodríguez. Of course, those books had completely different goals, but both were the expression of the same critical sensibility (one from the artistic plane and the other from the sphere of academic research) in the face of the unfortunate situation of the architectural and cultural patrimony of the Canary Islands at the time.

However, *Lanzarote. Arquitectura inédita* is more than a graphic catalogue of "saved" popular architecture. In my perspective, the book – and here I also include the 1988 second edition published by the Cabildo de Lanzarote – is configured as an editorial palimpsest that serves to promote the artistic figure of César Manrique and his great project of intervention into the Lanzarote landscape. In turn, it was intimately connected to the construction of a touristic idea of the island which involved collaborating in the design of a new island politics that brought together, as basic principles, the concepts of Art, Culture, and Tourism. It also modulated interventions in space and the creation of infrastructure (in the face of the touristic disorder that was already starting to become clear on the islands of Tenerife and Gran Canaria) and offered alternatives to uncontrolled touristic developmentalism.

The book was shaped, primarily, as an artist's project, as Manrique appeared as the work's sole author: he was responsible for the organization, the photographs, the drawings, the texts (short articles and reflections that accompanied some of the photographs), the prologue (in which he explained his "motivation"), and the lay out. For their part, the authors of the remaining texts appeared as collaborators: Fernando Higuera, with his "Notes about an Island"; Carlos de Miguel, with a brief biographic praise of Manrique; Juan Ramírez de Lucas with his text "Some Considerations about Lanzarote and Its Popular Architecture"; Francisco Nieva with "César Manrique through the New Definitions of Art"; and José María Vellibre with a few short poetic texts interspersed between the photographs, as well as some fragments from texts by Agustín Espinosa (in the book's second edition, both Vellibre's notes and De Miguel's biography were omitted).

The work, without pagination, is organized into seven long chapters: "Geology and Landscape", "Popular Housing", "Religious Architecture", "Military Architecture", "Chimneys", "Doors and Windows", and "Windmills", proposing a structure that goes from the general to the detailed, in the form of a journey, not through the island, but through architectural typologies and concrete constructive elements. The first chapter, "Geography and Landscape", describes the unique and differentiated scenery in which the work's true protagonist, the architecture, is located, and to which practically all the rest of the book is dedicated. Those landscapes are those generated by the influence of wild nature (lava, wind, the sun) or those territories intervened upon by agriculture (that, in turn, determines forms of contemporary architecture), defining a life space marked by quiet and solitude that resonated in the empty streets and was reflected in the few human figures that wander around absorbed in the photographs, like wandering beings of a stopped time.

The graphic part of the book is made up of 22 drawings by Manrique with a diagrammatic, but also very precise, technique and 266 black and white photographs (269 in the second edition). There are at least two related considerations that should be noted on this aspect: first, their authorship and, second, the conceptual nature of the book as a photographic project.

Although Manrique appears as the author of the photographic images in both the 1974 and the 1988 editions, a correction is necessary since the real author of many of them is the photographer from Gran Canaria Francisco Rojas Fariña, who used them – with his name – in other works, such as the guide *Gran Canaria, Fuerteventura, Lanzarote*, written by Claudio de la Torre and published in Barcelona in 1966 by Ediciones Destino, as part of their collection of Guides of Spain. How then to explain the fact that Rojas Fariña's work is not mentioned in the book? I had the chance to speak to the photographer, a few years before his death. According to him, this was a project by Manrique, to whom he was tied by a great bond of friendship and with whom he collaborated selflessly, making the images for the book. Additionally, he confessed that much of the work had been done jointly and that it was difficult to determine exactly which photograph corresponded to each individual. It should not be forgotten, furthermore, that Manrique had already used photography from a young age to document his excursions across the island and that, in the early 1940s, he had carried out a project of publishing postcards which, later, in 1951, he used to make a display (with 64 photographs and a painting) at the Parador de Turismo in Arrecife, under the generic title of *Lanzarote Turístico* (Tourist Lanzarote).

In this way, we could say that, at least some of the photographs that were later used in the book had already been taken by Rojas Fariña before 1966 (in the summer of 1965 he was invited by Manrique to visit the island

along with other artists and friends, such as Manolo Millares and Pepe Dámaso), while the rest must have been taken in later visits, between 1965 and 1971, under Manrique's supervision, when he had already started to prepare the final materials for the book. Manrique himself had already indicated in 1967, in a short article published in the newspaper *El Eco de Canarias* with the prescient title "Unknown Architecture of Lanzarote", his intention to publish a book "about the Architecture of Lanzarote", illustrated with magnificent photographs by Rojas and Gabriel and drawings by the architect Enrique Spínola, although ultimately he dispensed with the work of the latter two.

Regardless of the authorship of the images, what is clear is that *Lanzarote. Arquitectura inédita* was conceived, above all, as a documentary photography project. In his closing words, on the book's last page, Manrique used at least four terms ("testimonial effort", "catalogue", "inventory", and "graphic documentation of the existing") that directly connect the work to the conceptual logics of photography and, specifically, with photography understood as a document. However, I think that book's goal was not to nostalgically look to the past, to what had been, to what was lost, but rather, to point to what was going to happen, what would be and what would occur, what was already happening while we were contemplating those images of forgotten architecture. It is true that the spirit of the photographs takes us back to that same "snapshot in time" with which Manrique described the island's landscape, but, seen with perspective, the two editions of his work offer a collateral account of a time of transformation that culminated his large and meticulous tourism project.





Perspectiva Manrique
es el número 9 de la colección ENSAYO,
editada por la Fundación César Manrique.

Se acabó de imprimir el día 30 de noviembre de 2022
en los talleres de ROAL, en Madrid.





