Anna Maria Guasch

Juan Vicente Aliaga

Translator: Simon Pleasance

Electronic version

URL: <http://journals.openedition.org/critiquedart/23282>

DOI: 10.4000/critiquedart.23282

ISBN: 2265-9404

ISSN: 2265-9404

Publisher

Groupeement d'intérêt scientifique (GIS) Archives de la critique d'art

Printed version

Date of publication: 30 November 2016

ISBN: 1246-8258

ISSN: 1246-8258

Electronic reference

Juan Vicente Aliaga, « *Anna Maria Guasch* », *Critique d'art* [Online], 47 | Automne / Hiver 2016, Online since 30 November 2017, connection on 22 April 2019. URL : <http://journals.openedition.org/critiquedart/23282> ; DOI : 10.4000/critiquedart.23282

This text was automatically generated on 22 April 2019.

EN

Anna Maria Guasch

Juan Vicente Aliaga

Translation : Simon Pleasance

Anna Maria Guasch © Joan Sureda, with the kind authorization of A.M. Guasch

- 1 One of the notable features of Anna Maria Guasch's career lies in her inclusive approach and in the rigorous treatment she gives to her analysis of artistic events. Her academic career has meant her living in different cities (Bilbao, Seville, Madrid, Barcelona), which is undoubtedly an advantage in a country prone to cultural diversity, like Spain.

- 2 Her career in the field of research started in 1985 with a study titled *Arte e ideología en el País Vasco, 1940-1980* [Art and ideology in the Basque Country, 1940-1980] (Madrid: Akal, 1985), published at a time when Spain was moving forward towards democracy, and away from the sinister leftovers of Francoism, but also in a period when art historical research was rare. This book definitely offers the very first observation of this artistic field with its particular distinctive traits. Fuelled by her knowledge of Basque reality, she undertook an enquiry, with the collaboration of Joseba Zulaika, into the media, cultural and political impact of the construction of the Guggenheim. The result of that work was published in the book she edited: *Learning from the Bilbao Guggenheim* (Reno: Center for Basque Studies, University of Nevada, 2005).
- 3 In 1997, upsetting the basic direction of her career, she made a significant historiographical leap by focusing on the production of meaning resulting no longer from an analysis of artworks, but from exhibitions in themselves, and from the arguments attaching to them. It should be emphasized that at that particular point in time curatorial studies did not yet exist at an international level, so all the more credit to her. Her research was extended in *Los Manifiestos del arte postmoderno: Textos de exposiciones. 1980-1995* [Postmodern Art Manifestos: Exhibition Essays, 1980-1995] (Madrid: Akal, 2000). This anthology of thematic exhibition writings clearly reveals the “consciousness of an age”. In this sense, it was crucial to have firsthand knowledge of the ideas of certain eminent figures in art theory (Benjamin H. D. Buchloh, Douglas Crimp, Rosalind Krauss, Hal Foster, Griselda Pollock), which is why she decided to use the interview format to reach the core of their thinking in *La Crítica dialogada* [Dialogued Criticism] (Murcia: Cendeac, 2006).
- 4 Despite her tireless work at Barcelona University, Anna Maria Guasch also developed the practice of art criticism by closely following what was going on, exhibition-wise. But probably her greatest success came in the field of art history, a discipline which has earned her her greatest recognition. The sixteen editions of *El Arte último del siglo XX: Del posminimalismo a lo multicultural. 1968-1995* [The Latterday Art of the 20th Century: from Postminimalism to Multiculturalism, 1968-1995] (Madrid: Alianza Forma, 2000) are proof of as much. This study displays her vast knowledge, and remains obligatory reading in Spanish and South American universities. We also strongly recommend *Arte y archivo, 1920-2010: Genealogías, tipologías y discontinuidades* [Art and Archive, 1920-2010: Genealogies, Typologies and Discontinuities] (Madrid: Akal, 2010). In an archaeological history, the relations between art and archive are interwoven and underscore the paradigmatic value of the archive as a system for analyzing visual artists, while duly exploring art’s mnemo-technical capacities. Even more so, and in her most recent work, we refer readers to *El Arte en la era de lo global, 1989/2015* [Art in the Age of the Global, 1989/2015] (Madrid: Alianza Forma, 2016). Anna Maria Guasch here shows her expert eye by dealing with an issue which calls for a precise and ambitious perspective.