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- **Exhibition:** “AGUSTÍN PAREJO SCHOOL”
  - **Date:** January 30 - May 22, 2016.
  - **Spaces:** South Cloister
  - **Curator:** Jesús Alcaide
  - **Exhibition Session:** Archive Sickness
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Framed within a larger process of investigation into the artistic expressions that blossomed in Andalusia during the 1980s and 90s, this exhibition presents a comprehensive survey of the work of the Agustín Parejo School, an active, radical, anonymous, collective experience that surfaced in the early 1980s and came to a natural, unpremeditated conclusion in the mid-1990s.

Coming together in a natural, organic way, bound by ties of complicity and affection, the Agustín Parejo School was not a conventional group or collective with a clearly identifiable date of birth and death, like others that appeared in Spain during the same period (e.g. Preiswert, Strujenbank, etc.). Rather, it was a series of individuals who, at different times, decided to share a life experience, an ephemeral experiment that lasted nearly fifteen years and whose activities had a direct impact on the social context of their base of operations, the city of Málaga.

Playing with language, temporarily occupying the public space, distributing self-published magazines, recording songs for independent labels, designing *semiotized* clothing, inserting pieces in television programmes and, of course, organizing exhibitions of paintings, installations and performances, the work of the Agustín Parejo School continued a rich tradition of collaborative practices inherited from the early 20th-century avant-garde and postwar neo-avant-garde movements. It was also ahead of its time, prefiguring a series of strategies and political praxes that came to the fore twenty years later, in which the issues of anonymity/authorship, poetics/politics and image/text were used as tools for acting and impacting on a specific socio-cultural context. The creations of the Agustín Parejo School assembled here constitute an unintentional history which, over the years, has come to be regarded as a prime example of that other way of making art, an alternative path to the dominant trends of the 80s and 90s.