

Eberhard Bosslet

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Eberhard Bosslet , work and commitment in The Canary Islands.

From the early years when the Canaries Islands were incorporated into the Western society and culture, many European travellers have been coming to this Atlantic archipelago, looking for a number of elements, landscape type, anthropological, cultural and climate, above all, they seemed quite new to its continental territory of origin . And they were right, as were also many other visitors, with a cultural and artistic profile, during five centuries, have continued arriving at any of the seven Canary Islands. We speak of a historical time since July 25, 1496, after the second battle of Acentejo in the present municipality of La Matanza, which resulted in the defeat of the Guanches, prehispanic inhabitants of Tenerife, and the so called Peace of Los Realejos which ended on the official date for the conquest of Tenerife, last of the Canary Islands to be conquered by the Crown of Castile. We call attention to that date, and it can be checked that it was after the arrival of Christopher Columbus to the new continent, on October 12, 1492, giving formal letter to the discovery of America and a new historical era.

The majority of our visitors come, mostly from the middle of the XX century, for the islands climate, situated between 27° 38' 16"C and 29° 24' 40"C Northern latitude, as well as 13° 19' 54"C and 18° 09' 38"C western longitude. These coordinates give the islands the sub-tropical climate, just four degrees from the Tropic of Cancer, that permits one of the temperatures warm in winter, instead of the strong drops in temperatures in Europe, and a temperature that is moderate in summer, because of its smooth action of the oceans and its trade winds, that not only give horizontal rain, basic for the Islands subsistence and the vegetation en the Canary Islands. The average temperature during the year is around 22,05° C (71,69°F), and the temperature of the water varies between 17,9°C (64,22°F) in winter (January) and 26,2°C (79,16°F) in Summer (August), at the Mercy of what is the better part of the action, in the Atlantic, more commonly known as the Canarian Current.

We want to talk about, however, certain European visitors, with a cultural profile, interesting, more for our climate, that they were also, for our scenery, our orography and for the inhabitants of the islands and their customs. At the same time, these travellers, who travel fully equipped, until the XVIII century, with their drawing pads , their pencils, and from the middle of the XIX century they also brought their cameras, they started to find in the Canaries a source of notable inspiration, for their artistic creations. At the beginning, and during along while, they took notes about the land, to then copy them to their countries and make them known to the scientific community and the cultural public or Europe, through recordings and editions of books. After on, from the beginning of photographic incorporation, in the XIX century, these travellers collected a large amount of photographs, that the also carried with them to England, Germany, or France. This circumstance has led to actual investigators, that wish to know what the islands were like two centuries earlier, they had to go to libraries and archives in London, Paris and Berlin. In those they have conserved the graphical samples that, in their day, collected by the European travellers, in their transit around the archipelago, and thanks to their curiosity about what they found, as much as its reference to territories as well as the mention of its inhabitants.

Amongst so many European travellers, with the already mentioned profile of scientific and cultural level, that we can mention, we are going to make stand out two of them. Firstly, the Prussian Alexander Von Humboldt (Berlin, 14 September 1769 - 6 May 1859), who arrived in the port of Santa Cruz de Tenerife, aboard the Corvette Pizarro, together with the French Botanist Aimé Bonpland, 19 June 1799. Humboldt had shown an interest in visiting Puerto de Oratava and ascends Mount Teide. On the morning of 12 June he started the ascension of the Mount Teide, at three thousand seven hundred and eighteen meters high, accompanied, as well as Bonpland, by the French vice consul Louis Le Gros, the consults secretary Lalande, and the English gardener

from the Botanical Gardens, that had been created a few years earlier, in 1788. (1) Humboldt's stay in Tenerife was, without a doubt, short, however his presence on the island, the observations he made, the analysis of the materials and plants he collected, and what later on writers said about their visit, they have given its presence in Tenerife a transference, that will bring us to our time. A few will be the ones that don't take into account the knowledge of Humboldt's stay on the island, and they will also be in agreement with his impressions and comments.

The other traveller who will mention, amongst many others, as we say, we could recite, is the French Naturalist Sabin Berthelot (Marsella, 4 April 1794 - Santa Cruz de Tenerife, 10 November 1880), who we have to thank for the elaboration of the paper *L'Histoire Naturelle des Iles Canarias*, published between 1836 and 1850, in collaboration with the English Botanist Philip Barker Webb. This encyclopaedic work was proposed to collect knowledge about the ethnographic and the History of the Conquest, the geography, Geology, zoology and the Botanic characteristics of the islands. Making stand out what Berthelot had offered as the majority of knowledge, in Europe, of the Canary Islands, especially throughout its natural history, we want to stop at the figure of the artist, who accompanied him on his route around the islands. And we do, because from the sixty or more drawings that were made by J J Williams, who is our new European character in culture, were converted into Lithographs, by A. St. Aulaire, to be inserted in the Natural History, which we have already mentioned, under the title of *Miscellanées canariennes* and in *Atlas*. (2) Williams gave, also, witness of the drawing about these islands to another Englishman, Alfred Diston (Lowestoft, 3 February 1793 - Puerto de la Cruz 3 April 1861), who left stamps customized of the scenery, the architecture and the people, that inhabit the Canaries in the XIX century.

The artists, as well as their European colleagues, in the fields of science or literature, usually they come close to the new territory with an explorer component. They run around the new place with certain intensity, they take note of every view point, vegetation, land, to which they also take graphs and written works. They also take an interest in the ethnology and their customs, of the residents of these lands, although direct contact with them is usually scarce, and not only for the language problem. Habitually, this species of reconnoitring is produce from the position of a extended culture as superior, or dominant, in contrast to another culture, or society, considered of a lower level. And that's why they are usually result as more common in collecting information, nurture themselves with the new spaces and aspire as much as possible, of its healthy ambiance, to later return with this creative source to the visitor's homeland. In other cases, a proposal can be presented to transform the new territory that each traveller has found, and included think about a sort of evangelization of its inhabitants, to the end of taking them to the first cultural, social, religious level, in which those who have visited can be found. The artists have been, in good measure and amongst the European travellers, the ones that have taken more advantage of the visits, during their stays, and included in their definite residence on the islands. Bruno Brandt - Bruno Hugo Albin Georg Brandt - (Berlin, 15 June 1893 - La Palma, 1 June 1962), has knowledge of the canaries from his sister Gerti, in 1923, while trying a visit. So good was the impression of the scenery that he found himself in Gran Canaria, and mostly in La Palma, that he decided to return. He did so, up until the fifties when he established definitively in the municipality of Breña Baja.(3) the presence of Bruno Brandt in Canarias, his pictured work, supposedly repulsive amongst the artists of the islands, above all the ones denominated water colours. Brandt, with his technique which was mostly experimental, surprised the water colour artists that followed a more conservative line.

In the second half of the XX century a large group of foreign artists, outstanding in the international scene, have come in close contact with and worked in the Canarias, as are the cases of Johannes Brus, Hermann de Vries, Hamish Fulton, Jan Hendrix, Axel Hütte, Jürgen Klauke, Otto Mühl, AR Penck, Albert Oehlen, Arnulf Rainer, Thomas Ruff, Gerhard Richter, Rob Scholte, Enersto Tatafiori, Wolfgang Tillmans. Vicky Penfold (Cracovia, Poland, 8 January 1918 - Puerto de la Cruz, Tenerife, 2 February 2013) gave to the art world, in the Canarias, the rich learning with one of the greatest of avant guard Europeans, the Austrian expressionist Oskar Kokoschka. Stipo Pranyko (Jajce, Bosnia, 1930) arrived in the canaries looking for the tranquillity and homeland, of which had been taken off him, in the convulsive region of the Balkans. Established in Lanzarote, where he had resided from 1990 to 2012, not only travelled around and took in the scenery but finally actually penetrated in it, giving shape to a particular and peculiar modern volcanic catacomb and sanctuary. Ernesto Tatafiore (Marigliano, Napels, 1943) came to Tenerife in spring 1982, through the collaboration between the Lucio Ameliorate Galleries in Napels, and Leyendecker, in Tenerife, started his international take off, precisely in 1982, to convert himself into one of the most important art galleries in the canaries. It was during that year that the Contemporary Art Fair ARCO, in Madrid was inaugurated. In which Leyendecker was present,

converting again into one of the founding galleries and from then on one of the most prestigious and followed during the fair. This time, "one hour less" that was added at the beginning of the news in Spain, and of which Leyendecker had used as a title of his proposed expositions, had transferred to art, making visible the proposal of the Trans avant guard in the Canaries a whole year earlier than in Madrid. The artistic tendency, in which Tatafiore was found immersed, generated a great amount of attention by the artists on the island. One topic that caught interest, in Tatafiore as well as the work of Nino Longobardi, (Naples 1953), was the opinion that was made about the scenery, far from the stereotypes and a complacent impression, offering in exchange a much less angry image, (Tatafiore painted *El Tiede*, with a young girl lying down in the foreground), as well as an abundance of greys (*Earthquake in the king's court*, 1982, Longobardi), which was given as a result of a direct scene and also fleshless, of which an excellent interpretation of the German neoexpressionist Alselm Keifer. The "landing" in Tenerife was completed with the presence, including, the theory of this movement, the professor and art critic Achille Bonito Oliva, who intervened in the year 1983 in the faculty of Art in La Laguna. (4) Jiri Georg Dokoupil (Krnov, Republic Checa, 3 June 1954) supposedly truly repulsive for the Artistic ambiance of Tenerife, since his arrival in the year 1995, with an enormous artistic source, who had accumulated as a member of the German neoexpressionist group "Mülheimer Freiheit", together with Adamski, Bömmels, Dahn, Keiver and Naschberger. At the same time as his work, his discursive theoretical, in the middle of the debate of postmodernism, influenced overall in the young artists of the future, who are learning at the faculty of Art in La Laguna University.

Coming back, after this trip, the main character of our text, an artist who also came from Europe, to first visit and then later travel these islands, establishing his residence temporally on one of them, Tenerife, absorbing its scenery, nourishes himself with its energy and widens his study, which allows him to make and produce his new works of art. EBERHARD BOSSLET (Speyer, Rhineland-Palatinate, Germany, 8 July 1953), who celebrates, in this present year 2013, his sixtieth birthday, it seems that he has found the right moment to balance his artistic trajectory, in the present case of his "Works in Spanish 1982 - 2012. Eberhard arrived in the Canaries, Tenerife, during the month of October 1981. He left written constancy of this moment: "on these dates I had already finished my studies in painting in Hochschule der Künste Berlin (today Udk Univesität der Künste, Berlin) I found myself doing my post-graduate (...) "I decided to spend a few months in the Canary Islands, totally unknown to me at that time. I wanted to stay away from the long and freezing Germany, take a breather from art; what I wanted from this distancing was to go over my relationship with this discipline, and particularly with a style of painting called colourfield painting. In that same year I changed, of my own initiative, into one of the founding members of the artistic group "Material und Wirkung e.V." That was being formed in Berlin. The founding act was what defined the methodical orientation and concept of the group, written by myself, then I would catch an untrustworthy fundamental glimpse in the artistic motives and ways of acting traditionally". Eberhard had done his studies, in the aforementioned academy, between the years 1975 and 1982, and since the beginnings of this eighth decade he starts out on his artistic career undertaking expositions, as well as interventions in public spaces and in exhibition spaces and art galleries.

Let's stop for a moment and signal some aspects, as art moved in the second half of the seventies and the beginning of the eighties, just when Eberhard culminates his studies and undertakes his first stay in the Canaries. The Kassel Document, changed one edition after another, in the new focus of reference for the new art, that he had been doing in Europe, in the second half of the XX century, in his V edition, of the year 1972, directed by Harold Szeemann, presented one of the most significant shows that has been done about conceptual art, and on completely the opposite side a new artistic tendency was also presented, the Hyperrealism, came out in New York and on the west coast of the USA, as a reaction against the abstract expressionism. In the times in which the artist Christo Javacheff (Bulgaria, 1935) made the monumental ephemeral wall "Running Fence", starting in the small city of Petaluma, California, travelling forty kilometres towards the Pacific Ocean Coast, changed into "the largest image in the world", which made evidence that art, in this last quarter century, tried to integrate into everyday life. "The Eclecticism and the end of avant guard gave samples of taking control of the end of the XX century - Conceptual Art, Hiperrealism, Land Art, TransAvantGuard-, counting on artists such as Francis Bacon (Dublin, 1909 - Madrid, 1992) and Joseph Beuys (Kreyfeld, 1921 - Düsseldorf, 1986) . The VII edition of Kassel's Document, of the year 1982, this time under the direction of Rudi Fuchs, presented as "the eloquent Testimony cataclysmic causes of the actual new painting, (...) although the main topic is the dialogue between art and everyday life, the exposition wants to be essentially a reflection of the times we live in". (5)

From the first moment, of Eberhard's presence in Tenerife, used a Vespa Scooter to get around the trails and

went inland, even those places that weren't even frequented by the locals. He made, in the first instance, what every visitor usually does, walk, look at the scenery, take notes, also photographs and passing information to his creative process, to find alternatives and new solutions and proposals to artistic work, that he found himself doing. Up to here there were no new situations, with respect to many other visitors and artists that, came from Europe, had come from the Canaries. However, Eberhard took one step further, and started to intervene in the environment, but without modifying much the material. The result was usually a long distance effect, but without embellishing it. Eberhard stopped in his search for a whole series of materials and objects, that had been abandoned in the middle of the countryside as well as left over building materials, even abandoned cars in the most farfetched of places - from there his series of photographs "Scrap iron and Sun", that initiated in 1982 and has continued up until this year 2013. In some cases, Eberhard brought together building materials, thrown out onto land, and gave it a new form, or a new disposition as if they had just found it, playing with aesthetic criteria and composites - the interventions "Descombro" (1982-1986)- he continued taking photographs or recording, leaving constancy of these punctual and immediate interventions, without the added propose of converting in places to be visited in the future. In other cases, marked over the land, or silhouetted buildings, ruins and walls, and painted plants and rocks with white-wall paint mixed with coloured paints, obtaining photographs with a final result of the photo series "mobile and immobile " (1982)-. Later , he opts to silhouette abandoned structures in the middle of the countryside, marking again with white-wall paint or calcium the borders of these ruins - interventions that were called "Reformations", and initially "Drawing of constructions" (1983-2009)- And in other cases, the pictorial intervention that was produced on a front wall, from geometric markings, in black, enlarging or simulating doors and windows, that offer a result not far from the supreme ideas of Kazimir Malévich (Kiev, 1878 - Leningrad, 1935) the interventions called "Concomitancia" (1987 - 2011) In all of this process you can guess, not just an artistic choice, but also a social action, a compromise, even a protest, but the artist does not take you directly to any organism, as a document of complaint, nor raised before groups and environmentalist forums for discussion or defenders. The content, calling attention to how the landscape affected in these materials and abandoned objects, was of course implicit in the works and interventions of Bosslet Eberhard . The reflections that the artist has made during their stay on the island, and in particular on their walk around it, his encounter with the remains of constructions, and adds his creative process, leaves little doubt about what we discussed, "This proved challenging the ubiquitous construction work, these ranged from lifting attachments to old houses in a rural setting, the construction of new apartments in both large and small scale, through the demolition of low houses of stone or plastered modern cement blocks. In fact, I had never felt more present in my life, and that I have come from a family of architects (...) yet slowly and without realizing it, I realized during my trips and adventures that "house", "live", "be on your way to " and "get home" are situations, fundamental facts. (...) For decades they could find empty agricultural complexes, but also skeletons of concrete and steel beams, new buildings in ruins because of the failure of investors. (...) I followed all of these developments with great interest and a mixture of sympathy and disgust - processes that, from my first months in Tenerife and for many years, I kept busy through artistic impulses, questions, investigations and interventions." Which makes it possible that this entire message of reflection, not only artistic, may have the condition that his work has not been openly discussed in the Canaries, and that their work is not sufficiently known, as it is already well recognized in Germany.

The Canaries have some examples of action or artistic intervention in the territory, city initially, and later in the landscape. The first two examples: Nestor de la Torre and Cesar Manrique. With the differences that exist between these two artists, two different generations, both in one and in the other raw action or intervention with an intention to improve the environment, to make beautiful or give you a better presence for those who will be its users. This would become part of the approach Eberhard carried me to tackling this text: " The comparison should show how the interaction between the tourist and economic changes are noticeable in urban and rural areas in the Canary Islands and how these observations are reflected in the artistic works - or not. Or just no connection and artists idealized view of the landscape, architecture, urban and nature. "(...)" It might be more of a principle comparison ... / ... between my approach to landscape and contemporary Canarian culture / ... and the romantically idealistic approach of most other artists "(6) Nestor Martin Fernandez de la Torre (Las Palmas, February 7, 1887 - February 6 de 1938) it Arises, on the island of Gran Canaria, and in 1937, several projects in order to be made available to tourists, this is intended to capture a more modern image of the island, along the lines of a pictorial and architectural movement, then in vogue and followed by Nestor, as was Modernism. The words of this artist, collected by the Tourism Board of Las Palmas, give us a clear philosophy: "As a attainment of a larger program I conceive the Permanent Exhibition of Products in Doramas Canarios Park (...) By the monumental exhibition Pueblo Canario (...) will rise in this project which is also included the reconstruction of the old Hotel Santa Catalina (...) Contributed significantly to promoting major tourism initiatives (...) they were

done , we would have the genuine products and creations of the country." (7) During the second half of the century and after Spain and the Canaries will go through a traumatic civil war between 1936 and 1939, with the subsequent exile of the Republicans defeated tourism reappears as the primary resource for economic recovery. And in this new opportunity, a new artist, César Manrique (Arrecife, Lanzarote, April 24, 1919 - Tahíche, September 25, 1992) becomes a key figure to offer tourists, which are intended to capture higher-level especially economic, refurbished model and a direct image of the Canaries, especially on the island of Lanzarote. In Caesar we find elements reminiscent of Nestor, particularly in the beginning, but it is true that Caesar goes further and introduces even something completely new, not only on the islands element, such as performing a complete overlap between art and nature, or even bringing art to nature, or in other words act and intervene with nature into art . (8) His views have had wide international resonance, especially in Germany, where he was recognized and awarded, for its environmental advocacy, but has also reaping detractors of the way they act, as they feel that one part homogenizes a type of folkloric architecture, a subject which is not exactly typical of the islands, especially in the western, and moreover acting on the modifying nature, it is true that improving it and making it a place of respect , but also a tourist attraction (9) There are several examples of these actions on the territory held by Caesar. Taro Tahíche home on lava volcanic bubbles in 1968, recently returned from his stay in New York, El Mirador del Rio, in 1973, the Cactus Garden, in 1976-1990, and artificial lake in Costa Martiánez, Puerto de la Cruz, Tenerife, 1969 -77. A closer approach to Eberhard, amongst other Canarian artists at a much closer date, Pedro Garhel - Pedro Luis García Hernández- (Puerto de la Cruz, August 26, 1952 - The Guancha , December 6, 2005) although more focused on performance art actions, video art and sound art, but also like Eberhard in photography, painting and installations. (10) Pedro was invited to show his work at Documenta VIII in Kassel (1987), where he presented a slide show and performance, with the title "Dedicated to the memory." The coincidences of life, or not, in the same edition of Documenta, in which Kassel became the lead artist of this text, Eberhard Bosslet. I also bring up another presentation conducted by Pedro Garhel, at the Institute of Hispanic Studies of the Canaries, in Puerto de la Cruz, with an exhibition and performance, with a meaningful title such as " PARAIS.OS " year 2004, playing with the contradiction between paradise and initial s.o.s. (distress signal), referring to aggressive action on a set of palm trees, embellishing a short walk from a resort town north of Tenerife. (11) In a similar way we can make reference to another artist, who has also been characterized by a reading reviewed and committed, against the traces left by the touristic development, such as Nestor Torrens (La Orotava, 1954). Torrens, author of installations with controversial content such as, "Carpet for sinners, Family Circle, Intensive Polyculture, Seduction and ecosystem" - has manifested itself in hard form of land use: "The Canarian landscape has been crushed." (12) Juan Gopar (Arrecife , Lanzarote, 1958) began his career in art in the late seventies, in Tenerife, approaching an intense activity then developed the Sala Conca, in the city of La Laguna, revealing a large group of young artists who have come to be known as Generation 70. Juan soon followed his own path, returning to his native island and expanding his professional horizon to Madrid and other parts of Europe. He has a dense artistic journey, from initial concept art, such as 'Invitation to Beuys having tea on my father's boat' with conceptualist calling to continue abstraction to minimalism ('Blue Scenery, with a working Atlantic sea theme), and achieve other facets of creation, in addition to painting, such as objects, sculptures or waste, and poetry and stories. The result of these incursions in art was, for example, in 1986, the ' installation for a strong hunger ' to achieve, and in the nineties, a particular reading of minimalism, which he defines as essentialism (exhibitions 'Estancia insular', 1992, 'Stay ', 1994 and 'Subject denatured', 2006).

Eberhard Bosslet has toured the island, has penetrated inland, not only in geography, and not as a tourist or as a hiker, or browsing in these eye-catching details that are common to its culture and habitat. No, Eberhard has been involved with the territory and the landscape of Tenerife, he has observed, studied and collected for his own artistic creation. At the same time, Eberhard has reflected the contradictions that arose in an island territory, a coastal area, in which every day new buildings appear for tourism in Europe, while in the inner region disappeared, also from day to day, simple but beautiful traditional buildings, made directly by residents. No comparisons pose, not only with other foreign artists who have come to the Canary Islands, but also with the way they have coped with the territory, and how they have interpreted the artists own islands. Eberhard did not intend to lead any demonstration in defense of a particular landscape or Canarian architecture, nor take charge of a clear environmentalist manifest content. Eberhard has incorporated the contradictions of Canarian tourism and economic development to the core and heart of his work, and from his artistic creations has made clear his surprise and critical reading, and feeling like part of the island territory, in which has been temporarily residing during the last thirty years.

1) Puig-Samper, Michelangelo, Sandra Rebok, Nicholas Gonzalez Lemus and Isidoro Sánchez García (2009), Alexander von Humboldt in Ibérica Peninsula and the Canary Islands, Madrid: Ediciones Doce Calles.

- (2) RUIZ PACHECO, Mila: "The trail of the enigmatic artist JJ Williams "in Joseph M. Oliver Frade and Alberto Menendez Relancio, Editors, The scientific discovery of the Canary Islands (2007), Tenerife: Fundación Canaria Orotava History of Science
- (3) ACOSTA GARCIA, Luz D. and Carlos E. Pinto: Bruno Brandt 1893-1962 (1984), Santa Cruz de Tenerife: Caja General de Ahorros de Canarias.
- (4) FEO RODRIGUEZ, Maria Noemi: The presence of the Italian Trans Canary in the eighties, Proceedings of the Fourth Conference of Historical Research Prebendary Pacheco, Tegueste 2011.
- 5) Salvat, John, Rita Arola, Pilar Bonet and Francesc Espluga (1993), The art of the twentieth century 1960.1979 and 1980.1989 The art of the twentieth century, Navarra: Salvat Editores.
- (6) Bosslet, Eberhard (1981-2011), in the Canary Islands Bosslet-artist's comments, to be found in quotes, belong to reflections by Eberhard on his work in the Canaries-
- (7) ALMEIDA CABRERA, Pedro (1991) , Néstor Martín Fernández de la Torre, Library Artists Canarios 3 Tenerife: Deputy Ministry of Culture and Sports of the Government of the Canary Islands.
- (8) " So that is produced in the artist an overlap of ideas : the art is part of the world around him , art for Manrique is open to life " Paco Galante , " First we should ask for the meaning of life in the work category Caesar is synonymous with creative LIFE NATURE (natura natura) "in Galante , Francisco and Fernando Castro (1992) , Manrique. Art and nature, Madrid: Ministry of Industry and Trade of the Government of the Canary Islands.
- (9) Eberhard visited the island of César Manrique , Lanzarote for the first time in 1982 , calling his attention immediately, not only the beauty of the island, but also the adaptation made by their homes and yards, to take advantage of as much rainwater as possible , noticing the almost total lack of fountains and springs . In Lanzarote was the first of the two occasions when Eberhard has been invited to make a work , within the program of an exhibition in the Canaries, with the intervention ' Begleiterscheinung XI- Era II' , in September 2008 , in the Barranco de Tegoyo , Tias , 28 ° 57'54 .00 "N - 13 ° 40'37 .67" W , organized by Luis Villalba, of the "El Taller de Arte" in the municipality of Tias .
- (10) Eberhard Bosslet rode in Space " P" , Madrid , which Garhel Pedro was founder and director , between 1981 and 1997 , a large structure , belonging to the set of facilities that have developed since 1985 and called " support measures " and that has continued to develop until today , from which arise the autonomous sculptures , called " modular structures" .
- (11) OHLENSCHLÄ GER, Karin, José Díaz Cuyás, Abraham San Pedro, Gloria Picazo, Llorenç Barber, Miguel Álvarez-Fernández, Victor del Rio and Fernando Aramburu Nekane Castro Borrego (2011), Pedro Garhel. Archival, Barcelona: the Canary Islands, CAAM and TEA.
- (12) "Tourism is there, has helped our development but has built fatal" (...) "If you bet on quality and taste, take advantage of the spaces, the architecture of the islands ..." (...) "My Manrique what I do not like, because it is also an artificial landscape.". Declarations of Nestor Torrens to Lagenda, Tenerife, published in its issue 47, April 2005, pp.62 and 63.

Celso Celestino Hernández 2013

Translation Greg Maverick