

David G. Torres' research focuses on the study of artistic practices in the 20th century and the configuration of the contemporary art system in two main areas. Firstly, he has conducted significant research on the development of the arts system in Barcelona from the globalization process of the late 1980s to the present. The emergence of the generation of artists in the 1990s and the creation of an institutional map have allowed for the categorization of a broader process, with Barcelona serving as a case study. This research has been carried out through numerous exhibition projects and the practice of art criticism in prestigious institutions, museums, and publications, requiring extensive fieldwork and a deep understanding of artistic production. All of this culminated in the completion of his doctoral thesis, which received the extraordinary award and will soon be published by UAB Publishing La lámpara y el espejo under the title "Art in Barcelona. From Euphoria to Crisis: 1989-2019."

Additionally, he has focused his research on the mechanisms of reception and production of artistic works since Marcel Duchamp, conceptual art, and the influence of Dadaism. This led him to develop a study on radicalism as a key element in artistic production since the 1970s, resulting in the project "PUNK, Its Traces in Contemporary Art," which was developed in various national and international art centers and museums. More recently, he has analyzed the genesis of the culture of spectacle, using 1964 as a pivotal year, in a book soon to be published by Alianza Editorial. Furthermore, he has investigated the condition of the author in 20th-century artistic practices and its relationship with curating, in a comprehensive study to be published in early 2025 by Anagrama Publishing under the title "El ojo espejo."

In summary, his area of knowledge focuses on the formation of the arts system in the 20th century and its repercussions on issues such as radicalism, authorship, and reception. His research has resulted in exhibition projects, books, articles, knowledge transfer through organizing symposiums, seminars, and conferences, and university teaching.

As a university professor, he has worked at the three main universities in Catalonia (University of Barcelona, Pompeu Fabra University, and Autonomous University of Barcelona), as well as in the undergraduate program at Escola Massana, affiliated with UAB, and in directing the master's program in contemporary art at IL3-University of Barcelona. In all these cases, he has dedicated his teaching to various aspects of contemporary and 20th-century art: history of the avant-gardes, conceptual art, recent trends, and art in Catalonia, as well as curating, theory, and art criticism. His experience in various universities has provided him with a broad perspective on university operations in art history and fine arts degrees, as well as university management. To the importance of academic methodology in art history degrees, he adds the demand for current knowledge required by fine arts studies. Moreover, in both the direction of the master's program and his role as head of the theory department at Escola Massana, he has developed roles in university management and organization, contributing research in contemporary art, teaching, and knowledge of university administration.

Finally, he has played a significant role as an art critic and columnist (which has enriched his research), contemporary art curator, and founder of A\*DESK, an independent platform for contemporary art research that led to a pioneering online publication. He has also carried out projects in the field of performing arts as a playwright and director of various proposals related to modern and contemporary artistic practice.

## Qualifications

Ph. D., La construcción de un contexto artístico en Barcelona, 1995-2015  
Award Date: 1 Sept 2021

## Prizes

**La construcción de un contexto artístico en Barcelona, 1995-2015**  
Torres, David G. (Recipient), 2022

## Awards

## Research outputs

**Centre d'Art Santa Mònica (CASM): Análisis de un Intento de "Kunsthalle" en el Contexto Institucional del Arte de Barcelona**

Torres, D. G., 9 Sept 2023, In: Barcelona Investigación Arte Creación. p. 1-24 24 p.

**No más mentiras. Sobre algunos relatos de verdad en arte (y en literatura, cine y teatro)**

Torres, D. G., 2019, Barcelona (ES): Como ediciones. 116 p. (Como Editores)

## Linguistic Ground Zero

Louro, J., Pessanha, J. G. & Torres, D. G., 2018, 104 p.

**Tortillas de ajos y finas yerbas, la electricidad y deleuze o como hablar de los ochenta biopolíticamente, es decir, sin teorizar**

G.Torres, D., 6 Jul 2016, In: Sobre Practicas Artisticas y Politicas de la Edicion. 2, p. 131-136

**Dalí by Halsman**

Dalí, S., Halsman, P., Aguer, M., Bello, S., Torres, D. G., Halsman, I. & Maurell, R. M., 2016, 176 p.

**La performance: Mayo 1997**

Torres, D. G., 2016, In: *Lápiz*. 291-293, p. 143-143 1 p.

**Punk: sus rastros en el arte contemporáneo**

Torres, D. G. (ed.), 2015, 380 p.

**No más mentiras. Sobre algunos relatos de verdad en arte (y en literatura, cine y teatro)**

Torres, D. G., 2011, 128 p. (Arte y Derecho)

**Regina Giménez**

Giménez, R. & Torres, D. G., 2008, 180 p.

**Inguru hurbilak 2006: ARTIUM de lava, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, = Entornos próximos 2006 = local environments**

Torres, D. G., 1 Jun 2007, 95 p.

**Pintura y dibujo en el siglo XXI**

Torres, D. G., 2006, *Ars Magna: Historia del arte universal*. García Píriz, M. (ed.). Barcelona, Vol. 11. p. 106-137

**Looking further, thinking through: Roundabout Encounter Programme 2, 3 April - 6 May 2004**

Torres, D. G., 2005, Barcelona.

**Miguel Palma**

Palma, M., Torres, D. G., Lapa, P. & Jürgens, S. V., 2005, Portugal.

**No principio era a viaxe: In the beginning there was the journey: 28 Bienal de Arte de Pontevedra**

Torres, D. G. & Hafe Pérez, M. V., 2004, 228 p.

**Falsa innocència: Fundació Joan Miró, Barcelona, 21.03. - 01.06.2003 = Falsa innocència = False innocence**

Torres, D. G., 2003

**Jana Sterbak: what would happen if... ; Galeria Toni Tàpies, Barcelona, Diciembre 01 - Febrero 02**

Sterbak, J. & Torres, D. G., 2001, Barcelona. 30 p.

**Francis Alÿs - the last clown: [del 16 de juny al 23 de juliol del 2000, Sala Montcada de la Fundació "la Caixa", Barcelona]**

Alÿs, F. & Torres, D. G., 2000

**HAPPY HOUR**

Anson, M. & TORRES, DAVID. G., 2000

**Mireya Masó: reality-made**

Torres, D. G. & Masó, M., 2000

**Bienal de Venecia**

Torres, D. G., 1999, In: *Lápiz*. 156, p. 27-38 12 p.

**Antonio Ortega: el arte domesticado**

Torres, D. G., 1998, In: Lápiz: Revista internacional del arte. 139-140, p. 43-46

**Lluís Alabern: [Candy ; Espais, Centre d'Art Contemporain Girona]**

Alabern, L. & Torres, D. G., 1998, Girona.

**"Cegueses": ciegos o invidentes**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 136, p. 70-73

**Crónicas de exposiciones: Carles Congost**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 131, p. 72-73

**Crónicas de exposiciones: Erich Weiss**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 133, p. 70-71 2 p.

**Crónicas de exposiciones: Perminder Kaur**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 137, p. 62-63

**Crónicas de exposiciones: pintura**

Torres, D. G., 1997, In: Lápiz. p. 80-81 2 p.

**Crónicas de exposiciones: Susy Gómez**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 132, p. 74-75

**Exposiciones: Alfredo Costa Monteiro**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 138, p. 74-75 2 p.

**Exposiciones: Concha Prada**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 136, p. 84-85 2 p.

**La performance: la vigencia oculta de la performance**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 132, p. 14-23 10 p.

**Lise Floistad: cuerpos fragmentados**

Torres, D. G., 1997, In: Lápiz: Revista internacional del arte. 128-129, p. 92-95 4 p.

**Los errores de Jackson Pollock: la verdad está ahí fuera**

Torres, D. G., 1997, In: Lápiz. 130, p. 48-55 8 p.

**Fragmentación, maximalismo y virus**

Torres, D. G., 1996, In: D'Art. 22, p. 255-272 18 p.

**Gabriel Orozco: el dedo que señala**

Torres, D. G., 1996, In: Lápiz: Revista internacional del arte. 123, p. 30-39 10 p.

**Gilbert & George-Cindy Sherman: desencuentros de la identidad**

Torres, D. G., 1996, In: Lápiz: Revista internacional del arte. 121, p. 44-53 10 p.

**Francis Bacon: la pintura como esquizofrenia**

Torres, D. G., 1995, In: Lápiz. 115, p. 66-71 6 p.

**Marcel Duchamp vs. Stéphane Mallarmé**

Torres, D. G., 1995, In: La Balsa de la Medusa. 36, p. 71-84 14 p.