1 Cloze text. Fill in the gaps with the following words. There are **THREE** extra words that you don’t need to use.

[Pop at the Thyssen: 'Spain is (not) different'](http://www.surinenglish.com/20160318/whattodo/thyssen-spain-different-201603181617.html)

The art museum in Malaga looks at the similarities and differences between Spanish and other pop art

There are some expressions that when they’re repeated enough people tend not to think about what they really mean. That is the case with the 1960s slogan that was coined by Manuel Fraga: ‘Spain is different.’ Well, Spain might be so, but not in the absolute way that the expression would seem to suggest.

I was reminded of this earlier in the week after just five minutes of listening to Simón Marchán, the head of Aesthetics and Art Theory at the Faculty of Philosophy of the UNED and scientific adviser for ‘Reflejos del pop’, (Reflections of Pop), the new temporary exhibition at the Carmen Thyssen Museum in Malaga. The display showcases works by Eduardo Arroyo, Luis Gordillo, Equipo Crónica and Equipo Realidad.

For Simón Marchán, the project at this Malaga museum aims “to be the start of a review that has never yet taken place,” because in his opinion “the presence of Spanish pop has always been marginal because it wasn’t part of the script.”

But, what script would that be? Marchán explained, in a sort of minor masterclass, that Spanish pop art did not have the “cohesion” of other countries, because “everything was filtered through the perspective of social realism”.t creates a “deformed optic” in Spanish pop, compared with that in the USA and UK. The Spain of the 1960s and 1970s was characterised by the exodus from the countryside to the towns, the explosion of mass media and the birth of the consumer society... but it did so under the political asphyxia of a dictatorship. And the ensuing battle, in the field of art, took place between social realism and pop culture.

For that reason, the iconographic combination of both aspects that are presented in Equipo Crónica’s ‘Social Realism and Pop Art on the Battle field’(1969), is a paradigm, even in terms of its own name. The work is part of the exhibition that opened this week at the Thyssen Museum and continues until September 4th.

This work is on loan from the Museo Nacional Centro de Arte Reina Sofía, and others in the exhibition have been loaned from the Fundación La Caixa, IVAM, the Museo de Bellas Artes in Bilbao and the Thyssen-Bornemisza in Madrid, among others.

Given the number of works (41) and artists (4), Marchán describes the exhibition as “an approximation” of Spanish pop, a “reflection”, as the name would suggest.

The exhibition begins with Luis Gordillo, whose works include ‘El cochecito’ (1970) and ‘La familia’ (1972). “We have tried to maintain a balance among the artists,” says the artistic director of the Thyssen museum in Malaga, Lourdes Moreno.

**Goya, Hulk and Thor**

Placed opposite Gordillo is Eduardo Arroyo, ironic and driven, in ‘Different Types of Spanish Reactionary Moustaches or Various Aspects of Diverse Union Activity’ (1970) or solitarily Baroque in his self-portrait as Robinson Crusoe (1965). And, despite all the above, it is at this point that the disbelieving critic of ‘Oui, oui, nous rentrerons dans le marché commun’ (Yes, yes, we will join the Common Market)’ (1971) can be seen, as topical as ever after 45 years.

The ‘Masked Warrior’ in between ‘Guernica’, that Felipe IV of Velázquez with a background in the style of Lichtenstein, the black paintings of Goya below Hulk and Thor, and the masks of Guitérrez Solana between posters advertising variety shows are just some of the works from Equipo Crónica included in the exhibition.

And another ‘team’, Equipo Realidad, brings the exhibition to an end with: ‘Annunciation’ (1966-67), a Superman who, with a half-smile, brings detergent to a housewife. When it comes down to it, we were different, but not so very much.