

ENGLISH

The present thesis investigates the correspondence between relational, dialogical and antagonistic aesthetic discourses and contemporary Spanish artistic practice. Our work analyses those works that, in our context, have used strategies that have fostered the creation of encounters and/or places for the community, with the intention of producing common experiences, social exchanges and democratic spaces suitable for egalitarian social relations.

Although our study logically contemplates the discourse of Nicolás Bourriaud's relational aesthetics, the difficult definition of its limits and the confirmation of the contamination and hybridization of the works selected in our thesis has determined that we include other types of critical discourses arising in reply to Bourriaud.

On the one hand, we make an approach to the dialogical art of Grant H. Kester, a fact that serves us as a counterpoint to analyse the differences and similarities between both positions, as well as to delve into the theory of democracy and public space developed by Jürgen Habermas, a theory on which Kester relies.

On the other hand, we also address the relational antagonism, raised by Claire Bishop. This author takes the concept of the agonistic democratic model of Chantal Mouffe and Ernesto Laclau to question the unifying vision of the community that relational aesthetics offers since it ignores the differences existing within a truly democratic society. Taking

this contribution as a base, we review the idea of democracy proposed by Jacques Rancière, since it is a model that, besides coinciding with the one developed by Mouffe, it is the one used by Claire Bishop to give the theoretical foundation to the participatory art.

The Spanish artists selected to investigate the correspondences with the indicated theories are the following named bellow. Relational aesthetics: Ana Laura Aláez, Xavier Arenós, Santiago Cirugeda and Alicia Framis. Dialectical aesthetics: Alicia Framis, Santiago Cirugeda, Josep Maria Martín and Jesús Palomino. Relational antagonisms: Jesus Palomino and Santiago Sierra.