his/her understanding of the world, be it on a theoretical or aesthetic levels.

The *Emergencias* project in the MUSAC continues, as do many of the activities with which it began, or which have been developed through other channels in a way we consider healthy. The commitment we made to bridge the distance between the art work and the public is still essential, and all the exhibitions are always conceived in relation to this issue. An exhibition cannot be shown in the same way in London as in León. The audience is different, and the understanding and functioning of the work is normally going to be different. It is not worth it to exhibit a work so that the artist sees the greatness of its construction. The work is shown so it can communicate.

Not having obtained the answers to so many questions that we had posed when the museum was starting out and at the beginning of *Emergencias*, we choose to trust that the comprehension of contemporary art (understanding as such the direct development of the traditional plastic arts) can and should play a role in the modern society, transcending in different ways the institutions, infrastructures or organisation charts which substantiate it, and even the forms in which it is presented. The elitist and minority aspect in some cases, or the spectacular aspect in others, in which today's art appears should be overcome in favour of a direct search for communication with the widest and most varied public. This, which seems very simple and even ingenuous, is nevertheless the most urgent challenge faced by the art world; the recovery of confidence in the dream and the utopia, doubtlessly the primary function that all of us want to attribute to art, depends on achieving this goal. Recuperating credibility in a world so institutionalised, so full of rhetoric, of ill-justified egos, of fireworks and evident hypocrisy will be a difficult task, particularly after the twentieth century, so full of broken dreams and so many well-catalogued revolutions.

In this sense, as I have already stated, León has served as a laboratory for manifesting a good part of these preoccupations. Insofar as it is possible, we have been able to lessen the institutional lack of flexibility acquired at the start and, above all, have tried to orient ourselves towards developing a social project, rather than a specifically artistic and cultural one. A city like León, almost alien to this sphere, was able to accept the challenge, and has established a rich dialogue, which enriches and allows a progress of the project with which we started. We still have no clear answers to the questions we posed but, nevertheless, we are more convinced each day that an evolution is possible and that the artistic thought poured into the works can transcend the tightly corseted artistic sector and be an essential element of life in such a strange society as the one in which we live.

Two years have already gone by since we started. MUSAC has had a great repercussion on several levels, and many of the objectives established at the beginning have been far surpassed. However, what's most important is that we still keep in mind and continue to constantly consider the questions with which we started out.

Boceto de la bandera pintada a partir del documento fundacional del Movimiento Intersindical Clasista. Buenos Aires, 2006.

Sketch of the flag based on the founding document of the Movimiento Intersindical Clasista. Buenos Aires, 2006.