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San Sebastian 2016, Artium and Montehermoso presents the “New curators” exhibition

- “...at least a provisional way to settle in one place” is the result of the work carried out by the ten new curators participating in the New Curators programme by DSS2016EU.
- The exhibition can be visited from 20 January to 28 February at the Montehermoso cultural centre in Vitoria-Gasteiz.
- It presents 14 works by as many local and international artists, including videos, sculptures, installations, drawings and books.

The exhibition “...at least a provisional way to settle somewhere” is the result of the New Curators programme, an initiative by DSS2016EU in collaboration with Artium and Montehermoso (Vitoria), Azkuna Zentroa (Bilbao) and Tabakalera (San Sebastian), supporting the training of new curators.

After passing through Azkuna Zentroa in Bilbao, the second part of the exhibition will go to the Montehermoso centre in Vitoria-Gasteiz with the support of Artium, with new works and activities. The exhibition uses the metaphor of the garden as a place for provisional and multiple relationships and presents works by the following artists: Emilio Araújo, Pedro Barateiro, Zigor Barayazarra, Josu Bilbao, Lúa Coderch, Janice Kerbel, Irene Kopelman, Louisa Martin, Amaia Molinet, Eriz Moreno, Enrique Radigales, Rodríguez-Méndez, Eulàlia Rovira & Adrian Schindler and Tina Vukasović.

They are a total of 14 works by renowned and new artists, most of which are being exhibiting for the first time in the Basque Country.

The exhibition includes two works produced specifically for the occasion, by artist Josu Bilbao from Bermeo

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and the Croatian Tina Vukasović.

This exhibition thus completes those created by the new curators for the New Curators project. The first one took place from 14 December to 22 January in Azkuna Zentroa in Bilbao and the second will be held until 28 February in Montehermoso.

The exhibition

The garden appears here as a provisional contact area that invokes the difference: an exhibition as a garden, a place for provisional and multiple relationships. The works included in the exhibition offer multiple approaches to the idea of the garden:

For example, in the video by Lúa Coderch, which lends the exhibition its title, that which we protect – nature – is that which protects us. Exploring the habitability of the land is also what drives Amaia Molinet's work. On the other hand, Louisa Martin invokes the multiplicity and the difference in her research into autism. And Irene Kopleman presents a series of drawings on mangroves, the liminal world between marine and land ecosystems.

Disappearance, ruin, love, death and care all converge in the garden. Like in the project by Rodríguez-Méndez in which the artist's mother makes suits to fit his father, which she later parcels up and sends to her son each month. Notions of care and disappearance are present in the work of the philosopher, poet, ethnologist and translator Emilio Araújo, pointing to disappearing worlds such as that of the peasants. Zigor Barazarra combines the care of organic life with what could be some ruins made of bread. Care and disappearance are also echoed in Tina Vukasović's burial carpet made of flowers.

The potential for coexistence of the multitudes of the garden is not an idealised image of nature. Neither the perspective nor the landscape are innocent as Enrique Radigales's slide show *Archived Landscape* reminds us. Or as does the film by Eulàlia Rovira and Adrian Schindler about the hills built by the feudal powers so that they could control an area of land. In Pedro Barateiro's video, the felling of a palm tree and the sound of a protest against austerity – the juxtaposition of nature and culture – give form to the present time. Eriz Moreno crosses a German imperial motorway which is partially abandoned and covered over by nature.

Last of all, the wall intervention by Josu Bilbao, continuity and interval at the same time, appeals to an idea of the garden as an interruption. Similarly to Janice Kerbel, whose audio work floods and interrupts the space every afternoon.

New Curators

The group of ten new curators taking part was chosen during an open call at the start of the year from among 70 candidates from around Europe. The project, which took the paradigms that associate the function of the curator with that of a translator as the starting point, has led to the "garden" as a poetic and organisational figure thanks to a series of on-site meetings and a collective work methodology focused on curatorial practice.

The new curators who have taken part in the project are Valerio del Baglivo, Ángel Calvo Ulloa, Irati Irulegi, Laura Díez, Leyre Goikoetxea, Natasha Kadin, Pilar Cruz, Iker Fidalgo, Sonia Fernández Pan and Juan Luis Toboso. They have worked under the coordination of Aimar Arriola and the advice of the two guest curators, Tamara Díaz Bringas and Sabel Gavaldón.

They have all participated in the laboratories carried out in the three Basque capital cities with methodologies to work collectively with the intention of overcoming the usual association between the function of the curator and that of the translator. A process that has resulted in the figure of the garden as a possible model to think about curatorial practice. The garden appears here as a provisional contact area that invokes the difference: an exhibition as a garden, a place for provisional and multiple relationships.

Programme of activities

- **Public programmes in collaboration with Artium**

Guided visits

Days: 5, 12 and 26 February (Sunday mornings).

Language: Spanish and Basque

Workshops for families

Days: Saturdays 11 and 25 February (Artium-Montehermoso)

Time: From 17:00 to 19:00

Age: 5-12

These workshops consist of a visit to the exhibition "...at least a provisional way to settle in one place" in Montehermoso followed by a workshop in Artium. The meeting point for the group will be in Montehermoso at 17:00 and after seeing the exhibition participants will carry out a workshop in Artium. On the 11th the workshop will be given by the artist from the exhibition Amaia Molinet along with an educator from Artium.

- **Nature and its tremor**

Day: March 4

Time: to be determined

"Nature and its tremor" is a site-specific intervention mechanism, a paused walk – visit to the reality which based on the tools of theatre, the body, thought and cinema seeks to reveal by revealing another reality, awakening in the spectator possibilities of perception which make them look, decipher and understand in another way, inviting them to explore its phantasmagoria.

The piece consists of a walk on foot – to be determined – in each city where the spectators perceive reality through observation and what they hear through a set of headphones.

Moare Danza, created by a group of Basque choreographers in 1992, is a referential structure of permanent work in the field of live arts. For years it has kept up a continuous work of research, outreach and the teaching of dance, specialising in New Dance. Moare Danza works in collaboration with different professionals from a variety of artistic and non-artistic fields in its search for the meaning of body and movement in our society.

Sociedad Doctor Alonso, directed by stage director Tomas Aragay and dancer and playwright Sofia Asencio, is a company which approaches each show or project from scratch, to reassess language every time. It mixes genres, stage arrangements and different types of people, creating its own way of inhabiting the stage, which they like to approach as a place where spectacularity should be as non-spectacular as possible, thus creating a shift in the spectator's perception.

- **Suspending curation**

19 January at 19:00. Zas Kultur (Correría 84, Gasteiz)

How to suspend the act of curating to subject it to observation? How to stop bad habits, mistakes and malfunctions to observe it critically and rethink its function? By means of a dialogue between Fito Rodríguez and Natxo Rodríguez about their experiences as a collective (Fundación RDZ) and their individual proposals, the aim is to review specific situations, cases and projects that can provide guidelines in order to rethink the work of curators. To create the possibility of building spaces of dissension at the centre itself of art's machinery; to offer procedures and resources to alternative processes of enunciation, of management, of cultural diffusion; to explore cultural policies as an opportunity for resistance, fostering the exploration of new subjectivities, are just some ways of carrying out this suspension with thoroughness. In a space as significant as ZAS and by means of a format that is unmistakably "exposed" (risky?), the intention of this meeting is to foster an open dialogue among the participants.

Arturo "Fito" Rodríguez Bornaetxea

PhD by the University of the Basque Country and lecturer in the Department of Art and Technology of the Faculty of Fine Arts. He belongs to the collectives SEAC (1994 – 1998) and Fundación Rodríguez (1994 – 2012) and has curated, among others, the following projects: "Beste Bat. Una mirada al rock radical vasco" (with Miren Jaio), "Stand by: TV", "Panel de control: Interruptores críticos para una sociedad vigilada", "Spots electorales: el espectáculo de la democracia", "Jaime Davidovich: Morder la mano que te da de comer" and part of the project "Apología / Antología: Recorridos por el vídeo en el contexto español". He regularly writes about contemporary art and culture in specialised press. Recently, he has published: "Zutabeak, Microensayos sobre arte, cultura y sociedad", distributed by consonni.org.

Natxo Rodríguez Arkaute

Artist and lecturer in the Department of Art and Technology (since 1999). Deputy dean of University Extension at the Faculty of Fine Arts of the University of the Basque Country (2009-2017). A member of the SEAC, Concept Art Selection collective from 1994 until its breakup in 1998, and of the Fundación Rodríguez collective from 1994 to 2012. A member of the Asamblea Amarika (2008-2011), PhD in Fine Arts (2008) and participant in different research projects as well as a member of the editorial committee of several scientific journals.

KOMISARIO BERRIAK – Montehermoso's exhibition

Biographies (artists)

Emilio Araújo (Coles, 1946) lives in Lalín, where he translates and writes (mainly poems about the world of the peasantry). Studied in Paris (1973-1976). In 2001, he founded the poetry magazine Amastra-N- Gallar. He simultaneously continues to develop his photography efforts.

Pedro Barateiro (Almada, 1979. Lives and works in Lisbon). His work includes found objects, archive images, films, and performative readings of texts. He uses these materials, focuses, and strategies to draw attention to the contradictions between the cultural discourses that lay beneath the historical discourses that continue to torment the present.

Zigor Barayazarra (Bilbao, 1976, where he lives and works). He carried out his training in Bilbao, Paris, Rotterdam, and New York. In his work, materials, processes, and discourses redefine the devices that give meaning to the object, thereby suggesting new meanings for his productions.

Josu Bilbao (Bermeo, 1978). His work revolves around two distinct areas whose practice attempts to articulate: sculpture and the spoken word. In terms of the spoken word, he is not interested in the meaning, but instead in its materiality. In terms of sculpture, he is interested in the perception of the body itself and that of others, the live of the materials and organic growth, among other questions.

Alex Cecchetti (1977, Terni, Italy, now in between Paris and London) has developed a unique practice that could be called art of avoidance: tactical and poetic, its system leads to produce situations or objects that can exist both inside and outside the exhibition.

Lúa Coderch (Iquitos, Peru, 1982. Lives and works in Barcelona). Using research in order to not be an expert in any subject in particular, her work explores the surface of things and the materiality of personal and historical narratives. Objects and anecdotes appear time and again as characters in a wider story that arise through her various projects.

Janice Kerbel (b. 1969 Toronto Canada. Lives and works in London). Drawing on language, Kerbel works with a range of material including, print, sound and light, to explore the indefinite space between reality and fiction, abstraction and representation. She was a 2015 Turner Prize nominee.

Irene Kopelman (Argentina, 1974. Lives in Amsterdam, Holland). For Kopelman, drawing is an instrument of observation and knowledge. Wishing to make evident the impossibility of dividing the whole and confining it into narrow categories, she takes the singular and attempts to make evident the complexity of the apparently categorical.

Louisa Martin (b. 1983, London) is an artist whose work interrogates the conditions that structure embodied experience. With a focus on atypical perception and sub-linguistic modes of experience, her practice explores forms of subjectivity that cannot be fully articulated and therefore 'exist' within normative representational systems.

Amaia Molinet (Navarra, 1988) develops her artistic practices through photography, carrying out research surrounding context as a framework for identity influence. She relates notions such as borders, memory, architecture, and territory through a complex and personal feeling of landscape with cultural construction.

Eriz Moreno (Bilbao, 1982, where he lives and stores his work) researches territories and archives from which the inputs arise for his artistic practices, based both on personal experiences and objective data.
#cartografía #entropía #historia #paisaje #sociedad

Enrique Radigales (Zaragoza, 1970. He lives and works in Madrid). His work deals with translations between the digital and the physical/natural world, in which one of the primordial references is landscape outside all geographic space.

Rodríguez-Méndez (Pontevedra, 1968). He works on projects that involve distinct languages at the margin of exhibition space influence, and analyses the main materials of sculpture itself and the essential, physical experience of man. He moves closer to the nexus between action and sculpture, and the balance between materials and the energetic influence between both.

Eulàlia Rovira (Barcelona, 1985) and **Adrian Schindler** (Périgueux, France, 1989) live and work in Barcelona. Their collaborative work looks into the history of public objects, and the relationships they establish with contemporary bodies. Through text and performance exercises, they articulate ways of addressing forms and the subsequent discourses of these objects.

Tina Vukasović (Split, Croatia, 1989). Finished Master's degree in Painting in 2013 at Arts Academy University of Split. She is interested in spatial experience of the painting. Subjects that are the most intriguing for her are related to the clash of feelings, passing of the time, utopia and transformation. Since 2009 she has had 8 solo and numerous group exhibitions.

Biographies (invited curators)

Tamara Díaz Bringas (Cuba)

She lives and works in Madrid. She is an independent researcher and curator. Graduated by the Independent Studies Programme (PEI) of the MACBA, between 1999 and 2009 she was a curator and editorial coordinator at TEOR/ética, San José, Costa Rica. In 2010 she was assistant curator at the 31 Biennial of Pontevedra (along with Santiago B. Olmo) and in 2014 she co-curated the "Playgrounds. Reinventar la plaza" exhibition (along with Manuel J. Borja-Villel and Teresa Velázquez) for Queen Sofía Museum, Madrid. She is the General Curator of the X Central American Biennial (Costa Rica, September 2016).

Sabel Gavaldón (Barcelona)

He lives and works in London. He is an exhibition curator and independent researcher. A Humanities graduate, he graduated at the Royal College of Art's MA in curating contemporary art, in London. In 2014, he curated the exhibitions "Un museo del gesto" (La Capella), "Locs comuns" (Can Felipa Arts Visuals), "Contratiempos" (CaixaForum) in Barcelona; and in 2015 the projects "M/Other Tongue" (Tenderpixel, London), on language and translation, and "Axolotlismo" (Galería NoguerasBlanchard, Madrid), based on a work of fiction by Cortázar. In 2014, he was resident curator at Lugar a Dudas, Cali, Colombia.

Aimar Arriola (Basque Country)

He lives in London and the Basque Country. He works in the field of art as a curator and researcher. He was in the Independent Studies Programme (PEI) of the MACBA (Barcelona) and in the Curatorlab of the Konstfack University (Stockholm). Between 2010 and 2015, he has carried out curatorship projects and residencies at LADA (London), Visual AIDS (New York), Arteleku (San Sebastian), Queen Sofía Museum (Madrid) and CA2M (Madrid). He is a member of several collectives, among them "Equipo re", which combines body politics and archive, and the "Declinación Magnética" artists' collective. In 2014-2015, he started his PhD project at the department of Visual Cultures at Goldsmiths, London, on visual and performative production and HIV/AIDS in the "global south". In 2015-2016 he is an Assistant Professor at this university.