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MONTAGE OF ATTRACTIONS

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HARITIK TIRAKA_TIRAR DEL HILO_PULL THE THREAD



2012/10/05<2013/01/07

Artistas participantes: Ángeles Agrela, Pilar Albarracín, Allora & Calzadilla, Pablo Alonso, Chema Alvargonzález, Eugenio Ampudia, Ibon Aranberri, Manu Arregui, Artemio, Shoja Azari, Txomin Badiola, Bene Bergado, Karmelo Bermejo, Joseph Beuys, Joan Brossa, Cabello /Carceller, Chen Chieh-Jen, Daniel García Andújar, Iñaki Garmendia, Miguel Ángel Gañeca, Eduardo Hurtado, Alfredo Jaar, Emily Jacir, Elena Kovylyna, Anibal López, Rogelio López Cuenca, Cristina Lucas, Asier Mendizabal, Haroon Mirza, Julia Montilla, Juan Luis Moraza, Shirin Neshat, Jorge Oteiza, Laurina Paperina, Gaspar Pérez, Txuspo Poyo, Wilfredo Prieto, Estibaliz Sádaba, Simeón Saiz Ruiz, Pepo Salazar, Santiago Sierra, Francesc Torres, Joana Vasconcelos, Azucena Vieites, Akram Zaatari.

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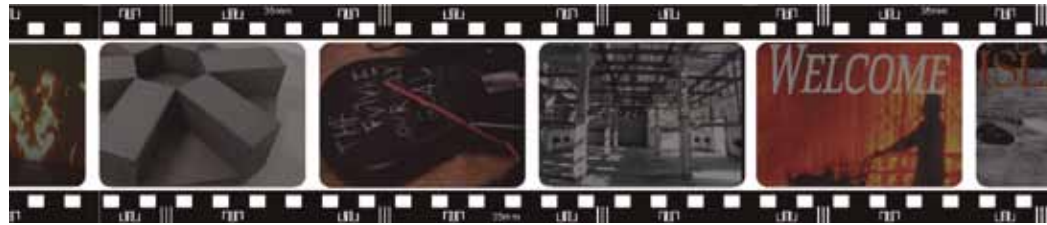
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ATRAKZIDEN MUNTAKETA

Erakusketak berezi honek zinema du aipagai, eta paralelismo bat finkatzen du erakusketaren baten eta pelikula baten muntaketaren artean zinemagintzarekiko hurbilketa dituen kontakizun bat garatzeko. Hortik abiatuz, ARTIUM Bildumaren berrikuste bat egin nahi da —partziala eta deliberatuki subjektiboa— haren alderdi sozio-politikoak aztertuz, horrek ekar ditzakeen kontraesan eta konplexutasunak onartuz.

Izenburua Serguei Eisensteinek garatutako sobietar muntaketa eraz jabetu da. Izan ere, joan den mendearren 20etako eta 30etako sobietar eskolarekin loturiko egile garrantzitsuenetako honek, zinema eraikin intelektual eta dialektiko gisa ikusten zuen, aldi berean artea ikuskizunaren eta denbora-pasaren industriaren esparruan sartzeari keinu ironiko bat eginez.

Hortik aurrera politikari eta gizarteari buruz gogoeta egiteko bidea ematen duen artelan segida zabala dator. Mikropolitikaren ikuspuntutik begiratzeko beharra da une oro abiapuntua, ikerketa estetiko baten agertokia sorrarazi nahirik.

Formaren aldetik, zinemaren munduaren aipamenez beteta dago proposamena, eta ez artelanek beren baitan dituztenei dagokienez bakarrik (laukiratzeak, «*flo*u artistikoa», *split-screen* delakoa...), baizik eta baita elipsiaren eta ikuseremutik kanpo egotearen tankerako baliabideak, artelanak erakusketaren gunetik kanpo jarriz, *motifs* direlakoak, jauzi-ebaketak edo *flashback*ak erabiltzeari dagokionez ere, azken kasu horretan aurreko erakusketaren areto berean egon ziren egileen lanak sartuz.

MONTAJE DE ATRACCIONES

Esta particular exposición adopta el cine como referencia, estableciendo un paralelismo entre el montaje expositivo y el montaje filmico para desarrollar un relato con aproximaciones a lo cinematográfico, desde el cual se tratará de abordar una revisión —parcial y deliberadamente subjetiva— de la Colección ARTIUM en su vertiente sociopolítica, con las contradicciones y complejidades que ello pueda suponer.

El título se apropia del tipo de montaje desarrollado por Serguei Eisenstein, uno de los nombres clave asociado a la escuela soviética de los años 20 y 30, que veía el cine como una construcción intelectual y dialéctica, al tiempo que pretende hacer un guiño irónico a la inclusión del arte en el ámbito del espectáculo y la industria del entretenimiento.

A partir de aquí se desencadenará una sucesión de obras que reflexionan sobre lo político-social y su propia imposibilidad de representación. Se parte en todo momento de un enfoque desde el ámbito de las micropolíticas para tratar de generar un escenario de investigación estética.

En el ámbito de lo formal, la propuesta está cargada de referencias al mundo del cine, no solamente por las que puedan contener las propias piezas (encuadres, «*flo*u artístico», *split-screen*...), sino también en el uso de recursos como la *elipsis* y *fuera de campo* —incluyendo piezas fuera del espacio expositivo—, *flashbacks* —introduciendo obras de los autores que ocuparon la misma sala en la exposición anterior—, así como *flashforwards*, *motifs* o cortes de salto.



Eisenstein zinema dialektiko baten alde zegoen, irudikapen baino gehiago solas giltzatu bat zen pelikularen alde. Funtsean, itxuraz elkarrekin zerikusirik ez duten bi ideia hartu eta elkartzean datza, konotazio ideologiko bat eta sinbolismo bat lortzeko.

Abiapuntua den Jorge Oteizaren *Homenaje a Velázquez* igarota, hurrengo mugarría artista horren beraren artxibo bat da, *Acteón* pelikula amaitugabearen material guztia bilduko duena. Oteizaren ustez, zinema gizakiaren heziketa estetikoaren oinarritzko ikasgaia da, eta ikusleari esesteko heldu zion zinemagintzari, izan ere, arlo horretan, Brechten eta Eisensteinen antzeko ideiak zituen (heda)bidetari buruz, «ikusleak beren baitan biltzetik aterarazi eta kontakizun hartzailen hutsaren pasibitatea utzarazteko, eta hala haien jarrera aktiborik gabe dagoeneko existitzen ez den lan baten parte hartzailen bihurtzeko» nahian.

Zinemagintzaren aipamena —hasiera batean oso literala— bilatzen den lehen sekuentzia batzuetatik nortasunak eraikitzearen erako gaitara aldatuko da erritmoa, jarrera poskolonialistak eta eurozentrismak agerian uzten dituzten egoeretatik, etxearen eta gizartearen esparruko indarkeri(eta)ra, esplotazioaren, terrorismoaren, armen bidezko indarkeriaren eta gerren egoeretatik igaroz. Musika ere gai horiek bideratzeko baliabide gisa erabili da artelan batzuetan, eta metafora gisa funtzionatzen du, kutsu distopiko garbiak dituen kontakizun baten hots-banda gisa, zinismo pessimista itogarri batez beterik. Laburbilduz, erakusketak, Oteizaren pelikulak bezala, gertatzen denaren eta azaltzen denaren arteko bereizketa gainditu nahi du, eta haren narrazioaren haria, *Acteón* pelikulan bezala, tranpa bat da, gerta daitekeena ikusleari gerta dakion.

Eisenstein aboga por un cine dialéctico, por un film menos como representación que como discurso articulado. Básicamente se trata de coger dos ideas en apariencia no relacionadas y juntarlas, para obtener una connotación ideológica y un simbolismo.

Tras pasar el *Homenaje a Velázquez* de Jorge Oteiza como punto de partida, el siguiente hito es el archivo del mismo artista que contendrá el material de su trunca película *Acteón*. Oteiza, que consideraba el cine como asignatura fundamental en la educación estética del hombre, se embarca en el proyecto cinematográfico para perseguir al espectador, lo cual también nos pone en relación con las ideas respecto al medio de Brecht y Eisenstein, en su búsqueda por «sacar al público de su ensimismamiento para hacerle abandonar su pasividad de mero receptor de relatos y convertirlo en partícipe de una obra que ya no existe sin su presencia activa».

El ritmo irá pasando desde unas primeras secuencias donde se busca una alusión a lo cinematográfico mucho más literal, a tratar temas como la construcción de las identidades, desde situaciones que evidencian actitudes postcolonialistas y eurocéntricas, a la violencia/s en el ámbito de lo doméstico y lo social, pasando por las problemáticas de la explotación, el terrorismo, la violencia armada y los conflictos bélicos. También la música se establece en algunas piezas como arma para canalizar estas temáticas, y funciona a modo de metáfora, como banda sonora de un relato de claros tintes distópicos y un asfixiante cinismo pessimista. En resumidas cuentas, la exposición, al igual que la película de Oteiza, trata de superar la distinción entre lo que ocurre y lo que se explica, y su trazado narrativo, al igual que en *Acteón*, es una trampa para que lo que pueda pasar le suceda al espectador.