

LOOKING THROUGH
A CIRCLE IN A
CIRCLE OF LOOKS



<i>A Circle of Looks</i> , Catalina Lozano	III
Films in the exhibition	XVI
Works in the exhibition	21
Colophon	32

A Circle of Looks

1

Looking Through a Circle in a Circle of Looks is an exhibition that critically and speculatively explores the role of the moving image in constructing narratives and representations of otherness — constructed and defined by the West based on an entire epistemological apparatus derived from modernity — constituting a diverse tradition of ethnographic cinema. Through the works of filmmakers and artists, the project deals with ways of constructing established methodologies, questioning image production technologies or countering dominant narratives and representations. These different strategies reflect a need to question the knowledge system built on coloniality, which first enabled the deployment of a series of methodologies and technologies to gather and interpret information about peoples perceived as external to the modern development paradigm.

The artists and collectives in the exhibition employ various methodologies, and their work does not necessarily act as a direct response to

anthropological knowledge that is articulated on ethnographic narratives. Nonetheless, their work does indeed help us to reflect on the historical processes that made the ideological and material apparatus that we intend to examine possible. It also enables us to consider the operations pertaining to the audiovisual medium in an attempt to deconstruct certain epistemological paradigms and rethink the moving image from other relational perspectives that are not defined by extractivism and representation.

The exhibition takes as its starting point the reflections of the filmmaker Maya Deren (Kiev, 1917 – New York, 1961) derived from her work in Haiti and her decision not to edit the footage she shot there during four trips to the island between 1947 and 1954, in which she immersed herself in the world of Vodou. Deren explained this decision in the opening pages of her book *Divine Horsemen: The Living Gods of Haiti* (1954), opening with a famous quote:

*I had begun as an artist, as one who would manipulate the elements of a reality into a work of art in the image of my creative integrity; I end by recording, as humbly and accurately as I can, the logics of a reality which had forced me to recognize its integrity, and to abandon my manipulations.*¹

Deren had received a Guggenheim Fellowship in 1946 to produce a film combining Haitian dances with sequences from other contexts and children's games. She was primarily motivated by her work assisting the African-American anthropologist and choreographer Katherine Dunham, a scholar of Afro-Caribbean dance, as well as her close relationship with the anthropologist Gregory Bateson, who had previously collaborated on a film in Bali with Margaret Mead (*Trance and Dance in Bali*, filmed in 1936), using cinema as a tool to develop his ethnographic methodology. Nonetheless, Haitian reality transcended the logic of cinema and the assumptions she had theorised in her previous writings. While cinema for Deren had

previously been related to ritual and magic in a generative manner, in Haiti, Vodou reversed that relationship, imposing its reality on any form that sought to superimpose it – in this case, cinematic techniques. Deren came to the realisation of the following: “Haitian dancing was not, in itself, a dance-form, but part of a larger form, the mythological ritual.”²

Deren's decision to forego editing the Haitian footage in favour of writing provides elements with which to begin constructing a critical approach to the representational operations implicit in documentary formats. Prior to her first trip to Haiti, Deren had extensively theorised her approach to cinema: the importance of editing as a constructive element that enabled temporal and spatial jumps within the reality created by the work, as well as the relationship between cinema and myth in the formation of the cinematic image. Haiti confronted her directly with the question of representation, forcibly embedded in the logic of making a film of that nature. Although her refusal was explicit, years after her death, her final partner, the composer Teiji Ito, returned to the material that Deren had entrusted to the filmmaker Jonas Mekas (founder of the Anthology Film Archives in New York) and edited a film in which he superimposed a voiceover reciting excerpts from the book *Divine Horsemen* over a selection of Haitian footage, thereby betraying Deren's refusal and her integrity, reducing the images to mere illustrations.

In his introduction to *Divine Horsemen*, the anthropologist Joseph Campbell quotes a Haitian proverb: “When the anthropologist arrives, the gods depart.”³ With it, he seeks to explain why and how Maya Deren, a white Jewish woman from New York, had been able to delve so deeply into Vodou that she herself experienced possession by a *loa*.⁴ Precisely because she was an artist and not an anthropologist, Deren had not driven away the spirits, but more importantly, it was her search for a form that would account for her experience that led her to refusal.

The exhibition's title is a quote from the 1982 film *Reassemblage* by the Vietnamese-American feminist filmmaker and theorist Trinh T. Minh-ha (Hanoi, 1952), another important pillar in this exhibition. Filmed in Senegal, where Trinh had previously lived, *Reassemblage* moves away from any pretence of representing an alien reality to reflect on the very act of filming. This is achieved through a series of images overlaid with Trinh's voiceover, which resists providing an organised and objective explanation of reality, but instead proposes "to speak nearby, rather than speak about". At one point in the film, the filmmaker reflects on her activity, which has no specific objective: "What I see is life looking at me. I am looking through a circle into a circle of looks." This circle, the camera lens, records those being filmed, who look back at the filmmaker, all of this manifesting the complexities of relationship networks established and mediated by the fluctuating distance between different subjectivities, but also by desire. Trinh states that *Reassemblage* was not necessarily a reaction to traditional ethnographic cinema, but rather that "[...] there were a number of things I did not want to reproduce in my work: the kind of omniscience that pervades many films, not just through the way the narration is being told, but more generally, in their structure, editing and cinematography, as well as in the effacement of the filmmakers [...]".⁵ The result, however, dismantles many of the premises underlying the representations formulated by documentary cinema with ethnographic pretensions, producing a "renarrativisation of the relationship between she who speaks and she who is spoken about, between she who looks and she who is looked at".⁶

Reassemblage opens with the phrase: "Scarcely twenty years were enough to make two billion people define themselves as underdeveloped", thereby indicating one of the foundations that underpin the modern developmental paradigm referred to earlier, namely the conceptualisation

of underdevelopment and supposedly underdeveloped subjects, which often formed the basis of the subjects of study in early anthropology. Coloniality is underpinned by the idea that "the Europeans generated a new temporal perspective of history and relocated the colonized population, along with their respective histories and cultures, in the past of a historical trajectory whose culmination was Europe".⁷

The naturalisation of the modern Western episteme creates the illusion of the universality of notions such as progress and development – within capitalism, of course – making them seem unavoidable or undeniably desirable, which Fredric Jameson attributes to a failure of the imagination. Many of the works included in *Looking Through a Circle...* call this observation into question and offer other possibilities, or paraphrasing the anthropologist Arturo Escobar, "another possible is possible".

Between 1976 and 1977, the Chilean artist Juan Downey (Santiago, Chile, 1940 – New York, 1993) spent eight months in Yanomami territory with his partner Marilys Downey and her daughter. During his time with the Yanomami, the video camera was a device that produced relationships while it recorded them. Influenced by cybernetics and the notion of feedback, over the previous decade Downey had produced works in which his interest in systems of information and circulation and the use of video had drawn him nearer to various ideas about the intersections of perception, discourse and interconnected energy systems. In *Video Trans Americas* (1973-1976), Downey applied this notion of feedback during a journey from Mexico to Chile, sharing the video footage that was recorded with the indigenous communities he had filmed, thereby involving them in the process. In this way, Downey "challenged the power dynamics of traditional ethnographic documentary [...] questioning his own position as an outsider".⁸ Following this precedent, his stay with the

Yanomami people in *The Laughing Alligator* (1979) constituted a non-prescriptive immersion that led to a kind of relational ethnography in which observers and the observed exchange roles and partially reveal the multidimensionality of this exchange.

4

The heterogeneity of these three references represent the starting point for *Looking Through a Circle*. The exhibition's limited selection of pieces reflects the multiplicity of ways in which the moving image can call into crisis the very notion of representation. Alongside the films discussed later in this publication, the exhibition also includes a series of works in other formats that expand the possibilities of thought beyond that of representation or offer ways of traversing different temporalities and dimensions of human experience.

Some works reference Deren's refusal with regard to Haiti. In fact, the inception of this project also owes much to a conversation with the Puerto Rican artist Beatriz Santiago Muñoz shortly before she began filming *La cabeza mató a todos* (The Head Killed Everyone, 2014). In this short video Santiago Muñoz attempts to create the spell rather than capture it, and in a sense, it responds to Deren's abandonment, although exploring the potential for creating a reality in which the camera is not merely an observer, but — alongside production conditions — an integral component. References to Deren and Haiti also extend to Deborah Stratman's work *Vever (for Barbara)* (2019), which offers a reappraisal from a feminist perspective through the work of filmmaker Barbara Hammer.

In Haiti, art and Vodou are inextricable dimensions. The renowned Haitian painter Hector Hyppolite (Haiti, 1894-1948), two of whose paintings are on display, was also a *houngan* (a "priest" in Vodou), and Deren may have met him on her first trip to Haiti, just before his death. From a

more contemporary perspective, the pen drawings on cardboard by Frantz "Guyodo" Jacques (Port-au-Prince, 1973), one of the Atis Rezistans artists who live around the Grande Rue, present a series of beings that most likely inhabit a difficult-to-access dimension, embedded in the complexity and crossroads that Haiti has been and continues to be.

5

In her film *Naked Spaces* (1985), which is not included in this exhibition, Trinh states: "An anthropological shot: one that turns people into human species", continuing the reflections begun in *Reassemblage*. Many of the works in this exhibition represent a response to this confirmation, ways of doing that produce images in which people are understood within their capacity for relationship and agency, as in the films of Raymonde Carasco shot in the Sierra Tarahumara between the late 1970s and early 1980s, or those that responded to Sarah Maldoror's anti-colonial political activism in Africa, of which we have included here *A Bissau, le carnaval* (1980).

Juan Downey recounts how the Yanomami laughed at "the nature of his dreams",⁹ a sentiment echoed by Yanomami elder and activist Davi Kopenawa when he told the anthropologist Bruce Albert: "Your professors had not taught you to dream like we do."¹⁰ Because for the Yanomami, as for many other indigenous peoples,¹¹ dreams are not merely the ramblings of the unconscious, but rather channels through which to access other dimensions of reality and oracles. So dreams, understood as forms of knowledge and learning, also outline relationships in this exhibition, in works such as *Mãri Hi – The Tree of Dream* (2023) by Yanomami filmmaker Morzaniel Iramari, in which Kopenawa himself reveals aspects of Yanomami thought. The ways in which this indigenous Amazonian people inhabit and construct their worlds also appear in the paper drawings by Sheroanawe Hakihiwe and in the film *Thuë Pihí Kuuwi – A*

Woman Thinking (2023) by Aida Harika, Edmar Tokorino and Roseane Yariana.

The anthropologist Barbara Tedlock and other ethnographers have become interested in dreams, not only as objects, but also as research tools, broadening methodologies towards an ethnography that recognises forms of knowledge and knowing not previously acknowledged as scientifically valid. In the 2021 video *Xar – Obsidian Dream*, the Maya-Kaqchikel artist Edgar Calel expresses the difficulty of reconciling ancestral teachings with a hostile world, saying: “The colours of my dreams have long been stolen.” With regard to dreams in the words of Eduardo Kohn: “They grow out of and work on the world, and learning to be attuned to their special logics and their fragile forms of efficacy helps reveal something about the world beyond the human.”¹²

6

Calel shot his movie in Brazil during the first stage of the Covid-19 pandemic, in response to a dream he had during this exceptional situation when health and healing became central issues. While Western medical science sought vaccines and treatments to confront the crisis, thousands of other ways of understanding, caring for and isolating vulnerable communities also emerged. For instance, the filmmaker Sueli Maxakali portrays the measures adopted by her community in Minas Gerais, including isolation from the outside world and collective protection ceremonies. As with the epidemics generated by European colonisation in the 16th century, which had devastating consequences, a new viral disease in 2019 once again confronted indigenous peoples with the absence of their own traditional cures, given that these are constructed in a relational, ecological sense. For example, one of the paintings by Pecón Quena (Lastenia Canayo) presented in this exhibition depicts the spirit of Covid-19, although not its cure, unlike her other works in which plants and their spirits are depicted in relation to their healing powers.

In traditional ethnographic cinema, “rituals” and “ceremonies” – terms that perhaps do not entirely provide an accurate description of the diverse practices and ways of inhabiting and shaping territories – were key moments in its efforts to visually capture something apparently essential to the description of what anthropologists constructed as subjects of study. However, healing practices have also been forms of historical resistance that are intertwined with the effects of colonisation. Minia Biabiany has developed a significant body of work on the sexuality of Guadeloupean women and the ways in which the history of slavery and colonialism is inscribed on their bodies. Among which are the harmful effects that chemicals used on banana plantations have had on them. At the same time, the banana flower, known as *Musa* – and which gives her video its title – is reclaimed for its healing properties for the uterus. In her sculptural work, Biabiany reflects on historical forms of resistance in the Caribbean, and in the 2021 series *L'orage aux yeux racines* (2021), conch shells – used as a means of communication and resistance in the escape of enslaved people – are embedded with pieces of American cedar, a very hard tree, collected by the artist from her garden after a hurricane, a meteorological phenomenon that has profoundly affected Caribbean history.

7

Among the strategies used to deconstruct supposedly organised and objective narratives, fiction serves as a strategy to introduce ideas and visions that escape the capture of an imagination operated by hegemonic Western thought. The Karrabing Film Collective, for example, is an Aboriginal audiovisual production collective that creates fictional works revisiting the colonial history of dispossession and forced assimilation in Australia, as well as projecting scenarios departing from the dominant temporality in order to imagine alternative temporal dimensions operating under different logics. In

a very different way, Louidgi Beltrame proposes a kind of spatiotemporal collapse, operated from and through cinema, by approaching sacred spaces and objects with the camera and celluloid as mediums.

Questioning the function of the moving image also involves rethinking its materiality and production conditions. This is particularly relevant in contexts marked by different forms of violence, where colonial dynamics continue to impact the lives of many populations at various levels. The four films that comprise *The Sun Quartet* by the Mexican collective Los Ingrávidos take different approaches to one of the most painful events in recent Mexican history: the disappearance of 43 students from the Ayotzinapa Rural Teachers' College in the state of Guerrero. The systematic state cover-up of these events has made it impossible to uncover the truth or achieve any form of justice for the families of the missing young men. The collective's experimental methodology reflects a work ethic that operates in both rural and urban contexts, between which their imagery oscillates. Meanwhile, Rosalind Nashashibi's *Electrical Gaza* shows Gaza as she experienced it just before the Israeli bombing in the summer of 2014 – eight years before the current genocide against the population of the Gaza Strip began in a territory that is now completely devastated. Today, the film bears witness to a reality that has ceased to exist, with an uncertain future, but one that urgently needs to be imagined, free from occupation and systematic violence.

In *Pungulume*, Sammy Baloji defends the importance of orality to address the history of the Katanga region of Congo from the perspective of the Sanga people. Having been brutally colonised and plundered by King Leopold II of Belgium in the 19th century, Katanga continues to be exploited by foreign capital for the extraction of copper and cobalt, which subjects local populations to inhumane working conditions and degrades all forms of life and habitation in the territory. Equally revealing are the

imagery and forms of representation offered by the Uitoto artist Santiago Yahuarcani to shed light on the massacre inflicted on his people in Putumayo by the rubber boom in the early 20th century, which was comparable to the worst forms of slave exploitation. Although both contexts, the Congo and Putumayo, were described and denounced by the Irish diplomat Roger Casement at the beginning of the 20th century, the perspectives of indigenous peoples who personally suffered at the hands of these colonial enterprises and their accounts have remained in the shadows.

The Helena Producciones collective (formed in Cali, Colombia in 1998) has developed multiple strategies for working in a community context. It has questioned its role as artists in diverse situations and challenged official narratives through ongoing research into image production and the political dimension of what is known as “popular culture”. The set of works presented in *Looking Through a Circle...* showcases various approaches to narratives surrounding the representation of the self and others, as well as the accompanying media, displaying various production methodologies.

If colonial capitalist modernity, patriarchal by definition, has effectively captured our imagination and through it established a hegemonic binary, it is necessary to consider how we can create other forms of relationship that do not operate under this logic of separation. Such relationships must be able to recognise difference as a chance to move towards a world in which – as the Zapatista Army of National Liberation demands – many worlds fit. This may involve forms of knowledge that do not necessarily generate representations of the other, but rather can honour uncertainty, contradictions and fragility.

NOTES

- 1 Maya Deren, *Divine Horsemen. The Living Gods of Haiti* (New York: McPherson & Company, 1983-2004), p. 6.
- 2 Deren, op. cit., p. 10.
- 3 Joseph Campbell, "Editor's Foreword", in Deren, op. cit., p. xiv.
- 4 "Spirit" in Vodou. The word *kreyòl* (Haitian creole) comes from the French *loi* (law).
- 5 Trinh T. Minh-ha in conversation with Scott MacDonald, "Film as Translation. A Net With No Fisherman", in Trinh T. Minh-ha, *Framer Framed* (London and New York: Routledge, 1989), p. 113.
- 6 Judith Mayne, *The Woman at the Keyhole: Feminism and Women's Cinema* (Indiana University Press, 1990), p. 317. muse.jhu.edu/book/84693/pdf/download
- 7 Aníbal Quijano, "Coloniality of Power, Eurocentrism, and Social Classification", in Mabel Moraña, Enrique Dussel, Carlos A. Jáuregui (eds.), *Coloniality at Large. Latin America and the Postcolonial Debate* (Durham and London: Duke University Press, 2008), p. 190.
- 8 moma.org/collection/works/167193
- 9 Juan Downey, "Drawing with the Yanomami," in *Juan Downey 1940-1993*, ed. Julieta González and Javier Rivero (Mexico City: Ediciones MP, 2019), p. 338.
- 10 Davi Kopenawa and Bruce Albert, *The Falling Sky: Words of a Yanomami Shaman* (Cambridge, MA, and London: Belknap Press of Harvard University Press, 2013), p. 11.
- 11 Ailton Krenak, another leader of Brazil's indigenous peoples, states that "dreams are not the everyday experience of sleeping and dreaming, but a disciplined exercise of seeking guidance in dreams for our everyday choices". Ailton Krenak, "Do sonho e da terra", in *Ideias para adiar o fim do mundo*, (São Paulo: Companhia das Letras, 2019), pp. 51-52 [author's translation].
- 12 Eduardo Kohn, "Trans-Species Pidgins", in *How Forests Think: Toward an Anthropology Beyond the Human* (Berkeley: University of California Press, 2013), p. 13.

Maya Deren

Kiev, Ukraine, 1917 – New York, USA, 1961

TITON DANCING

Haitian footage excerpt, 1950s
16mm film transferred to digital video
(black and white, silent)
4 min 39 s

Maya Deren was an experimental filmmaker, poet, writer, self-taught dancer and photographer. Inspired by her work assisting the anthropologist and choreographer Katherine Dunham, Deren travelled to Haiti three times between 1947 and 1952, initially intending to film Vodou ritual dances and identify parallels in them with other contexts, such as the body as an expression of myth and rhythm as a link between the sacred and the everyday. But as she immersed herself in Vodou, Deren came to understand its living structure of resistance, abandoning the role of observer to become a participant and mediator, a body filming from within. What we can see is just a few brief minutes of Titon, her collaborator in Haiti, dancing in front of the camera, with Deren behind the lens embodying the emotions of their relationship. Distancing herself from an ethnographical perspective or detached observer, Deren realised that Vodou was not simply a dance, but rather ontology and politics, a way of rewriting history through bodies. Deren would never edit the film, but she did write the book *Divine Horsemen: The Living Gods of Haiti* (1953). That same year, Elektra Records released an LP of her recordings entitled *Voices of Haiti: Recorded by Maya Deren*. Deren also increased her radio appearances and lectures on the subject. Deren's last film, *The Very Eyes of the Night* (1952), premiered in Port-au-Prince.

Courtesy of the Haitian
Footage Restoration Project





Trinh T. Minh-ha

Hanoi, 1952

REASSEMBLAGE

1982
16 mm film
transferred to digital video
(colour, sound)
40 min

In her first film, *Reassemblage*, Trinh T. Minh-ha dismantles the ethnographic gaze and its colonial structures of representation. Trinh reconfigures this work as an act of listening, turning everything into a poetics of resistance for the constant questioning of the Western gaze on diverse female bodies.

*A black screen, the sounds drumming and cheering, and a text referring to Senegal: Reassemblage's opening activates the imaginary geography of Africa, followed by a silent montage of fragmented images from rural areas. Reassemblage is ostensibly a film about life in post-colonial Senegal, but is in fact a poetic critique of the ethnographic gaze and of documentary authority. Here, images and field recordings seldom correspond, and from the outset, the narrator declines any further clarification: "I do not intend to speak about/ just speak nearby". Trinh Minh-ha's 1982 film, released during cultural anthropology's reflexive turn, critiques ethnographic representation, othering and a false ideal of neutrality. Both activating its productive, and critiquing its reproductive capacities, the film speaks to the centrality of imagination in the technique of ethnography.**

*Interview with Nancy Chan:
jeudepaume.org/en/evnement/reassemblage-trinh-t-minh-ha

Courtesy of Trinh T. Minh-ha and Arsenal Institute für Film und Videokunst

02

Juan Downey

Santiago de Chile, 1940 – New York, 1993

THE LAUGHING ALLIGATOR

1979
Standard-definition video
(black and white and colour, sound)
27 min

Juan Downey, together with his partner, Marylis Downey and her daughter, lived in a Yanomami community for 8 months, between 1976 and 1977.

Downey was interested in what he called the “funerary architecture” of the Yanomami, who consume the pulverised bones of their dead. The camera, as a mediating device, is an important agent in the relationship that the artist establishes. At some point in the video, Downey looks through the viewfinder and sees two Yanomami pointing at him with their weapons, thereby recognising the camera as a device of war that he is, in his turn, pointing at them. Michael Taussig comments, regarding this piece, that “the power differentials –who is telling this story?– are continuously brought to the surface by self-mockery and humour”*

*Michael Taussig,
“The Stories Things Tell
And Why They Tell Them”,
e-flux journal (no. 36,
July 2012). [e-flux.com/
journal/36/61256/the-
stories-things-telland-why-
they-tell-them/](http://e-flux.com/journal/36/61256/the-stories-things-telland-why-they-tell-them/)

Courtesy of The Museum
of Modern Art New York.
Gift of the Gloria Kirby
Conahy Fund, 1980.



03

Beatriz Santiago Muñoz

San Juan, Puerto Rico, 1972

LA CABEZA MATÓ A TODOS

2014

Single-channel HD video

(colour, sound)

7 min 30 s

In *La cabeza mató a todos* (The Head Killed Everyone), Beatriz Santiago Muñoz visually describes a spell, the instructions to destroy the machinery of war. The mechanisms of production and reproduction of a moving image are embedded in the logic of the piece in which we hear a voice, that of Michelle, although “we don’t know whether it’s the cat speaking or Michelle speaking through the cat.”** The latter has the ability to alter the course of reality. “The soundtrack further blends time and space as it alternates between a track from the Peruvian punk band, Los Psychos, and the chirping and croaking music of the coquí frog that populate Puerto Rico’s wet landscapes.”***

*Beatriz Santiago Muñoz, “La cabeza mató a todos”, in *A Universe of Fragile Mirrors* (Miami: Pérez Art Museum, 2016), 125.

**kadist.org/work/cabeza-mato-todos/

Courtesy of Beatriz Santiago Muñoz

Deborah Stratman

Washington, DC, USA, 1967

VEVER (FOR BARBARA)

2019

16 mm film

transferred to HD video

(black and white and colour, stereo sound)

12 min

A cross generational binding of three filmmakers seeking alternative possibilities to power structures they’re inherently part of.

The film grew out of abandoned film projects of Maya Deren and Barbara Hammer. Shot at the furthest point of a motorcycle trip Hammer took to Guatemala in 1975, and passed through with Deren’s reflections of failure, encounter and initiation in 1950s Haiti.

A vever is a symbolic drawing used in Haitian voodoo to invoke a Loa, or god.

Courtesy of Deborah Stratman and LUX, London

04

05



Sueli Maxakali

Santa Helena de Minas, Minas Gerais, Brasil, 1976

YÃY TU NŨNÃHÃ PAYEXOP: ENCONTRO DE PAJÊS

2021

Video (colour, sound)

27 min 35 s

In July 2020, in the midst of the Covid-19 pandemic, around 100 Tikmũ'ũn-Maxakali families left the Aldeia Verde reserve (Ladainha, Minas Gerais, Brasil) in search of new land. The tension caused by isolation made the need for land rich in forests and, above all, water, where it would be possible to strengthen relations with the *yãmĩyɔp* spirit peoples through songs, rituals, festivals and games, even more urgent.

Courtesy of Sueli Maxakali

Karrabing Film Collective

established in Australia, 2008

THE MERMAIDS, OR AIDEN IN WONDERLAND

2018

Single-channel HD video

(colour, sound)

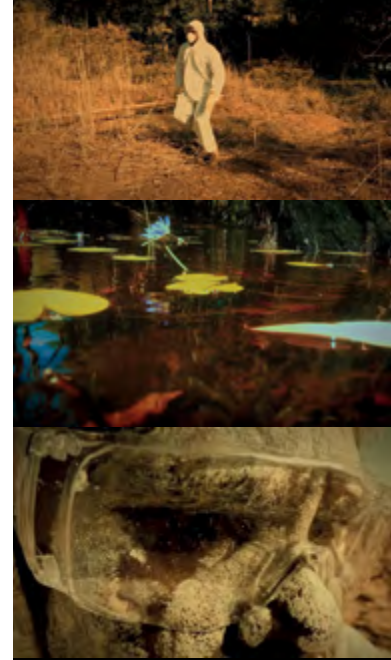
27 min

In the not so distant future, Europeans will no longer be able to survive for long periods outdoors in a land and seascape poisoned by capitalism, but Indigenous people seem able to. A young Indigenous man, Aiden, taken away when he was just a baby to be a part of a medical experiment to “save the white ‘race’”, is released into the world of his family. As he travels with his father and brother across the landscape he confronts two possible futures and pasts.

The Mermaids, or Aiden in Wonderland is a powerful intervention in contemporary debates about the future present of climate change, extractive capitalism, and industrial toxicity from the point of view of Indigenous worlds.*

*Source: berlinale.de/en/2019/programme/
201910760

Courtesy of Karrabing
Film Collective and
Elizabeth Povinelli



06

07



Loudigi Beltrame

Marseille, 1971

EL BRUJO

2016

With Jean-Pierre Léaud & José Levis Picón Saguma

4K film, HD transfer (stereo sound)

11 min 27 s

El Brujo ("the sorcerer" in Spanish), is the name of a Mochica archaeological site. It was on this beach on the Peruvian coast that Loudigi Beltrame shot part of his film. The curandero (healer) José Levis Picón Saguma re-enacts the final sequence of François Truffaut's film *The Four Hundred Blows* (1959), in which the young hero Antoine Doinel, played by Jean-Pierre Léaud, runs away from the reformatory to the sea.

Because of his ill health, the famous actor who was originally supposed to perform the re-enactment remained in France. Following a *Mesa curandera** aimed at healing him from afar, Picón Saguma takes the actor's vacant place in the film-apparatus. Recovered after receiving this magical operation, Léaud is filmed drifting through the streets of Paris, following a trajectory sketched out from his memories of filming with Truffaut.

Through these transpositions, Beltrame orchestrates a series of displacements, a migration of characters, motifs and eras. The geometric lines of the Peruvian landscape, made up of pyramids and excavations, are echoed in the structure of the film's editing, composed of tracking shots and panoramic shots set to the modular, synthetic music of Jacno's 1979 track *Triangle*.

*Healing ceremony involving the psychoactive San Pedro cactus.

Courtesy of Loudigi Beltrame

08

Loudigi Beltrame

Marseille, 1971

SOBRE LA HUACA CORTADA

2016

With Jean-Pierre Léaud & José Levis Picón Saguma,

Super 8 film transferred to HD

(black and white and colour, silent)

4 min 55 s

The film *Sobre la Huaca Cortada* is structured in two parts. The first, filmed at the *El Brujo* site in northern Peru, juxtaposes a shot of a Mochica pyramid – the Huaca Cortada – with another of a sunset over the Pacific Ocean. The two superimposed static shots each last the length of a Super 8 reel, i.e. 2 min 24 s.

The second part was shot at the top of Huaca Cortada and in Loudigi Beltrame's studio in Paris. The editing uses a series of superimpositions and fades to bring together the *limpia* (purification) by the *curandero* (healer) José Levis Picón Saguma of a 19th-century esoteric cane belonging to the actor Jean-Pierre Léaud, which was passed on by the artist. The energetic recharging of this cane at Huaca Cortada thus materialises the magical but invisible exchange that takes place in the film *El Brujo*.

Courtesy of Loudigi Beltrame



09



Edgar Calel

Chi Xot, San Juan Comalapa, Guatemala, 1987

XAR – SUEÑO DE OBSIDIANA

2020

In collaboration with Fernando Pereira dos Santos

Single-channel HD video (colour, sound)

13 min

The point of departure for *Xar – Obsidian Dream* by Edgar Calel is a poem that the artist wrote in Maya Kaqchikel. Made in collaboration with Brazilian filmmaker Fernando Pereira dos Santos, the film was shot while in lockdown in Brazil, where Calel found himself during the first outbreak of the Covid-19 pandemic. The film shows Calel ambling around the empty Cicillo Matarazzo Pavilion designed by Oscar Niemeyer to host the São Paulo Biennial in 1954.

In the film, Calel appears with a sweatshirt he has worn in other works with the names of the 22 Maya languages embroidered in it. His voice recites a fragment of the poem *Obsidian Dream* in Kaqchikel, which is in turn informed by dreams he had during his stay in Brazil and the bodily experience of transit during challenging times. At the same time, this work is a way for Calel to communicate through time and space with his ancestors. A huge painting with the word “kit” is hung from one of the pavilion’s balconies. The word was used by his late grandmother to communicate with different birds who lived around her house; it is now used by Calel to communicate with her.

Courtesy of Edgar Calel

Colectivo Los Ingrávidos

established in Tehuacán, Mexico, 2012

THE SUN QUARTET

PART 1

PIEDRA DE SOL

2017

16 mm film transferred to digital video (colour, sound)

8 min 24 s

PART 2

RÍO SAN JUAN

2017

16 mm film transferred to digital video (colour, sound)

12 min 5 s

PART 3

CONFLAGRATION

2017

16 mm film transferred to digital video (colour, sound)

16 min 22 s

PART 4

NOVEMBER 2 / FAR FROM
AYOTZINAPA

2017

16 mm film transferred to digital video (colour, sound)

22 min 35 s

The Sun Quartet is a solar composition in four movements, a political composition in four natural elements, an audiovisual composition in four bodily mutations: a sun stone where youth blooms in protest, a river overflowing the streets, the burning plain rising in the city. And, finally, the clamor of the people that shook Mexico after the night of 26 September 2014. The disappearance of 43 students from Ayotzinapa opened a breach in the Mexican political body.

Courtesy of Colectivo
Los Ingrávidos



10

11



Sammy Baloji

Lumumbashi, Democratic Republic of Congo, 1978

PUNGULUME

2016

Video (colour, sound)

32 min



The town of Fungurume is situated in the province of Katanga (D.R. Congo) and the hills and mountains surrounding Fungurume form one of the world's largest copper and cobalt deposits. In pre-colonial times the area was already a major centre in the copper trading network that ran across Central Africa. Today the mountains have become the property of the American Tenke Fungurume Mining consortium (TFM). From 2009 onward, TFM's mining activities have been in full swing, causing the resettlement of thousands of local Sanga inhabitants. *Pungulume* focuses on Sanga chief Mpala and his court elders while they are rendering the oral history of the Sanga people, against the backdrop of the industrial destruction of the landscape that anchors Sanga memory and identity.

Courtesy of Sammy Baloji
and Auguste Orts

Rosalind Nashashibi

London, UK, 1973

ELECTRICAL GAZA

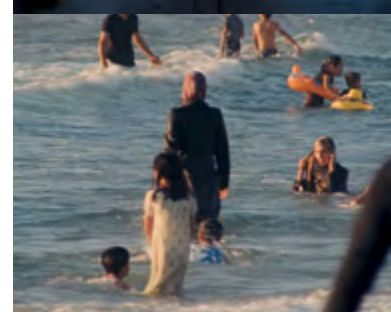
2015

16mm film, animation

transferred to video

(colour, Dolby SR)

17 min



In *Electrical Gaza*, Rosalind Nashashibi combines her images of Gaza, and of the mediator, drivers and translator who accompanied her constantly, with animated scenes. She presents Gaza as if under a spell: isolated, suspended in time, difficult to access and highly charged. She shows us Gaza as she experienced it in the quiet pause before the Israeli bombing of summer 2014. Nashashibi travelled to Gaza with producer Kate Parker and director of photography Emma Dalesman.

Artium Museoa, Museum
of Contemporary Art of the
Basque Country Collection



Morzaniel Framari

Watoriki Community, Indigenous Yanomami Territory,
Brazil, 1980

MĂRI HI – A ÁRVORE DO SONHO

2023
Video (colour, sound)
17 min

Mãri Hi – A árvore do sonho is a poetic journey into the living memory of the Yanomami, for whom dreams are one of the roots of knowledge and resistance. The words of the renowned shaman Davi Kopenawa Yanomami guide us towards a dreamlike experience of transcendence and the transformation that comes from seeing, hearing and understanding the messages of the spirits of the Earth-Forest.

Courtesy of Morzaniel
Framari and Aruac Films

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Aida Harika Edmar Tokorino Roseane Yariana
Watoriki Community, Watoriki Community, Watoriki Community,
Indigenous Yanomami Indigenous Yanomami Indigenous Yanomami
Territory, Brazil, 1998 Territory, Brazil, 1997 Territory, Brazil, 1997

THUË PIHI KUUWI - UMA MULHER PENSANDO

2023
Video (colour, sound)
9 min 34 s

A Yanomami woman watches a shaman preparing *Yākoana*, food for the spirits. Based on the narrative of a young indigenous woman, *Yākoana*, which feeds the *Xapiri* (spirits) and allows shamans to enter the spirit world, also proposes a meeting of perspectives and imaginations.

Courtesy of Aida Harika,
Edmar Tokorino, Roseane
Yariana and Aruac Films

15





Beatriz Santiago Muñoz

San Juan, Puerto Rico, 1972

MARCHÉ SALOMON

2015

Single-channel HD video

(colour, sound)

16 min

Marché Salomon depicts two meat vendors, a young man and woman, chatting in Marché Salomon, a busy Port-au-Prince market. Amongst the surrounding bustle, the two have an unsentimental discussion about the mystical qualities of common products sold at the market, wondering whether the divine can inhabit any kind of object: mass produced bottles, toxic rivers, beheaded goats. Their musings weave together the cosmic and the mundane, with the work of butchering a goat and the characters of the market serving as existential metaphors for the universe, time travel, ghosts, and death. The young man observes, “The meat sellers, they are the sun, each time they cut a piece of meat, energy flies around the universe. With all of the flies, the women, all of the vegetables, they are the planets.”*

*Source: kadist.org/work/marche-salomon/

Courtesy of Beatriz Santiago Muñoz

16

Sarah Maldoror

Condom, France, 1929 – Saint-Denis, France, 2020

À BISSAU, LE CARNAVAL

1980

16mm film

transferred to digital video

(colour, sound)

26 min

This film is part of a trilogy about carnivals that filmmaker Sarah Maldoror shot in Cape Verde and Guinea-Bissau while documenting the decolonised territories that had freed themselves from Portuguese colonial rule.

When Sarah Maldoror discovered the Cape Verde Islands in 1978, after they had gained independence, she was captivated by this archipelago and decided to shoot two films there as a matter of urgent necessity. She captured the harshness of life on the volcanic island of Fogo, focusing on the pride and prowess of its people in maintaining their foothold on their land. She then filmed the preparations and festivities of the carnival in São Vicente and Guinea-Bissau.

*Since Guinea-Bissau gained independence in 1974 after five centuries of Portuguese colonisation, the people have celebrated their annual carnival in Bissau, the country's capital. In its early days, the festival was a place of celebration for the colonists alone. But little by little, the people of Guinea-Bissau took ownership of this popular event to collectively build an imaginary world that reversed the relations of colonial domination.**

*Source: centrepompidou.fr/es/programa/agenda/evento/d0rqjmd

Courtesy of les amis de Sarah Maldoror & Mario de Andrade



17



Minia Biabiany

Guadelupe, 1988

MUSA

2020

Single-channel HD video

(colour, sound)

14 min 8 s

Musa is a visual and textual work by Minia Biabiany and the starting point of a broader research around the sexuality of Caribbean women, the historical legacy of slavery, and the artist's own female lineage. The featured flowers are those of the banana tree, from which the work takes its name: *musa*. Believed to possess healing properties for the womb when cooked and consumed, they are now a symbol of contamination as they were infected by chlordecone, a pesticide used between 1972 and 1993 in Martinique and Guadeloupe, with harmful effects on sexual organs. Touching, cutting, peeling and bathing the plants, bodies make their appearance in the film: hands and bellies that belong to the women in the artist's family (her sister, her mother, herself). Their presence, crucial to the making of these images, reveal the manifold roles of the female body that carry individual and collective memory; bearing the weight of genealogy and history, but also serving as a site and tool for healing. And so is *Musa*, of which words and gestures are as much reminders of the past as medicine for the future.*

*Source: kadist.org/work/musa

Courtesy of
Minia Biabiany

18

Raymonde Carasco

Carcassonne, France, 1939 – Toulouse, France, 2009

TUTUGURI – TARAHUMARAS 79

1980

16mm film

transferred to digital video

(colour, optical sound)

25 min

This film was shot in the summer of 1979. The repeated ritual of Tutuguri that Tranquilino the *saeweame*, or chanter, sang and danced six times in a short, strictly accurate period of time (1 min. 45 s). Secret words from which vowels only emerge, a dance that builds a sacred space between the four cardinal points of a cross, a black, pagan sign. A native solar rite, prior to the Spanish conquest. The assembly here builds in a single plane the two poles of real time and an expanded space-time, from dual material: Tutuguri and Carreras (the men's "ball" and women's "hoop" races that are specific to the Tarahumara, whose etymology means "foot runners").

Courtesy of Régis Hebraud.
Copy from the collections
of the Cinémathèque
de Toulouse



19

Raymonde Carasco

Carcassonne, France, 1939 – Toulouse, France, 2009

LOS PINTOS – TARAHUMARAS 82

1982
16mm film
transferred to digital video
(colour, optical sound)
60 min

To mark the celebrations of Holy Week, the Tarahumaras invented (or recovered) dance-rites in which men paint the face and body.

Passion processions depict two kinds of “Pharisees”: some dressed in white and crudely daubed with chalk; others, almost naked, wearing feather helmets and fully marked with large white spots. Children, teenagers, young men; all the men of the tribe are organised in rows under the lead of an older flag-carrying dancer. They occupy the site of the village for three days and three nights, accompanied by the sound of uninterrupted, obstinate drums.

Commemoration or preparation for what fight? Because the strange figure of the leather-masked Governador seems to revive the tradition of the leader of nomadic warriors.

On Easter morning, the public festivities end abruptly with the appearance of two *Pascoleros*, with their elaborate body paint and subtle double dance; they will be the signal for the death of Judas. The night before, in the *ranchería*, the *Pascoleros* prepare for their role until dawn, and native rites are celebrated far from the eyes of the mestizos. This indigenous celebration will continue until the *tesgüino*

(fermented corn) runs out.

Courtesy of Régis Hebraud.
Copy from the collections
of the Cinémathèque
de Toulouse

Juan Downey

Santiago de Chile, 1940 – New York, 1993



(21)

USHI / VACA, 1977
Coloured pencil and
graphite on paper and card
23 × 30.5 cm

(22)*

ABOVE (ENCIMA),
1976-1977 (ca.)
Coloured pencil and
graphite on paper and card
23 × 28.2 cm

(23)

UNTITLED MEDITATION
(MEDITACIÓN SIN TÍTULO),
1976-1977 (ca.)
Coloured pencil and
graphite on paper and card
23 × 30.5 cm

(24)

UNTITLED MEDITATION
(MEDITACIÓN SIN TÍTULO),
1977
Coloured pencil and
graphite on paper and card
23 × 28.5 cm

Courtesy of Museo Nacional Centro de Arte
Reina Sofía, Madrid. Indefinite deposit
of Fundación Museo Reina Sofía, 2019

Santiago Yahuarcani

Pucaurquillo, Peru, 1961



(25)

EL HOMBRE CORAZÓN
DE PIEDRA, EL BOOM DEL
CAUCHO EN LA AMAZONIA
EN EL SIGLO XX, 2017
Natural dye and acrylic
on tree bark fibre
144 × 236 cm

Courtesy of the Museo Nacional Centro de Arte
Reina Sofía, Madrid

Sheroanawe Hakihiiwe

Sheroana, Venezuela, 1971



(26)

MI ONI KOMI (CONJUNTO DE
DIBUJOS DE CARA), 2023
Ink on sugarcane bagasse paper
25 × 35 cm each

Courtesy of the artist and ABRA gallery, Caracas

Fratz Jacques “Guyodo”

Port-au-Prince, 1973



(27)

UNTITLED #1, 2015
Bic pen drawing
on cardboard
58.5 × 39.5 cm

(28)

UNTITLED #2, 2016
Bic pen drawing
on cardboard
59 × 39.5 cm

(29)

UNTITLED #3, 2016
Bic pen drawing
on cardboard
58.5 × 39.5 cm

(30)*

UNTITLED #4, 2008
Bic pen drawing
on cardboard
58.5 × 39.5 cm

(31)

UNTITLED #5, 2008 (ca.)
Bic pen drawing
on cardboard
59 × 39.5 cm

(32)

UNTITLED #6, 2008 (ca.)
Bic pen drawing
on cardboard
40.5 × 58 cm

(33)

UNTITLED #7, 2008 (ca.)
Bic pen drawing
on cardboard
59.5 × 40.5 cm

(34)

UNTITLED #8, 2016 (ca.)
Bic pen drawing
on cardboard
58.5 × 39.5 cm

Courtesy of the Claire Corcia collection

Hector Hyppolite

Saint-Marc, Haiti, 1894 – 1948



③⑤*

UNTITLED (I), 1945
Oil on cardboard
71.5 × 64.5 cm

③⑥

UNTITLED (II), 1945
Oil on cardboard
71.5 × 64.5 cm

Courtesy of TEA Tenerife Arts Centre,
Tenerife Island Council

Edgar Calel

Chi Xot, San Juan Comalapa, Guatemala, 1987



③⑦

IN_DIOS, 2025
Photograph
60 × 38 cm

Courtesy of the artist

Rosalind Nashashibi

London, UK, 1973



(38)

A WIDER KIND OF LOVE, 2021

Pigments on brown paper

226 × 178 cm

Courtesy of Artium Museoa, Museum of Contemporary
Art of the Basque Country

Lastenia Canayo (Pecón Quena)

Ucayali, Peru, 1962



(39)

EL DUEÑO DE LA PLANTA

YOTOCONTI, n.d.

Acrylic on canvas

47 × 37.5 cm

(40)

EL DUEÑO DEL
MAQUINAPA, n.d.

Acrylic on canvas

48 × 41 cm

(41)*

EL DUEÑO DEL
MARAÑO, n.d.

Acrylic on canvas

45.5 × 34.5 cm

(42)

EL DUEÑO DEL
PATIQUENI, n.d.

Acrylic on canvas

44.2 × 35.2 cm

(43)

EL DUEÑO DEL MATA
MATA, LA DUEÑA DEL
MAIZ, n.d.

Acrylic on canvas

66.5 × 45 cm

(44)

LA DUEÑA DEL
CORONAVIRUS, n.d.

Acrylic on canvas

66.7 × 46 cm

Private collection

Louidgi Beltrame

Marseille, 1971



(45)

LA CULEBRA, 2025
Graphite on Taiwanese
paper rolls
(Variable-size installation)

(46)*

DOBLE SOMBRA, 2025
Graphite, oil pastel and
spray paint on newspaper,
kraft paper adhesive
200 × 300 cm

Courtesy of the artist

Helena Producciones

Formed in Cali, Colombia in 1998



(47)

Wilson Díaz
(Pitalito, Colombia, 1963):
DE PERFIL SOBRE EL
CALADO. SEGUNDA
PARTE, 2025
Artist's book (collage,
drawing and painting
2 books, 64 × 30 cm each

(50)

Claudia Patricia
Sarria-Macías
(Bogotá, 1975)
TRANSLITERACIÓN
(PROCESO), 2025
Slide show
Variable dimensions

(48)

Ana María Millán
(Cali, Colombia, 1975):
VOLAR ATRÁS, 2024
Animation
7 min

(51)

Gustavo Racines
(Cali, Colombia, 1975)
MIRAR SIN VER, 2025
Wall text
Variable dimensions

(49)

Andrés Sandoval Alba
(Bogotá, 1973)
UNTITLED, 1997
Photograph
70 × 46.5 cm

Courtesy of the artists

COLOPHON

This edition has been published to mark the exhibition *Looking Through a Circle in a Circle of Looks*, Museum of Contemporary Art of the Basque Country, and held in Vitoria-Gasteiz from 16 January 2026 to 30 August 2026.

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supported by conversations and exchanges
with the artist Loidgi Beltrame.

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