

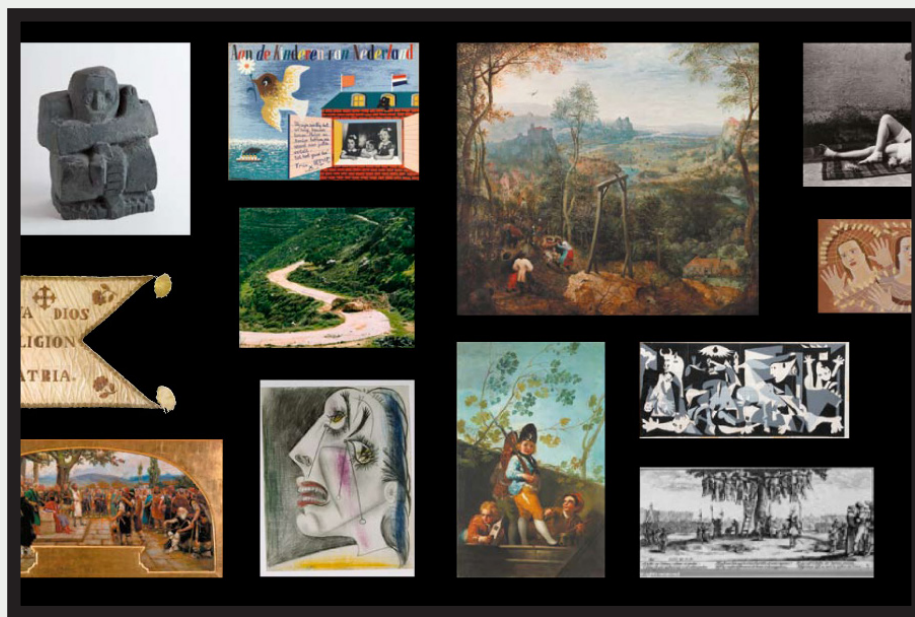


DONOSTIA / SAN SEBASTIÁN
DSS2016.EU

EUROPAKO KULTUR HIRIBURUA
CAPITAL EUROPEA DE LA CULTURA
CAPITALE EUROPÉENNE DE LA CULTURE
EUROPEAN CAPITAL OF CULTURE

1516-2016

«Peace Treaties»



Pictures of 1516-2016. Peace Treaties.

BAKEA
PAZ
PAIX
PEACE



ORGANISED BY



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Peace Treaty is a project by San Sebastian 2016, European Capital of Culture, organised along with the San Telmo Museoa and Koldo Mitxelena Kulturunea; with the sponsorship of Telefónica and the support of EU-Japan Fest and the Government of Flanders; and with the collaboration of the Basque and Bayonne History Museum, DIDAM, Bayonne City Council, Artium-Basque Museum of Contemporary Art, Fundació Antoni Tàpies, Jorge Oteiza Foundation Museum, Bilbao Fine Arts Museum, Zumalakarregi Museoa, Laboratorium Museoa, 8th Centenary of the University of Salamanca and Tabakalera International Centre for Contemporary Culture.

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San Sebastian 2016, European Capital of Culture

San Sebastian 2016, European Capital of Culture (DSS2016EU) seeks to emphasise the importance of culture as a tool for building a better form of coexistence. With this goal in mind, more than 400 cultural activities for all members of the public will be taking place between January and December 2016.

The San Sebastian 2016 project is the result of an extensive participatory process which is open and plural; it has come to fruition thanks to the many individuals who have provided, and continue to provide, their ideas, knowledge and experience.

As part of "Waves of Citizen Energy - Culture for Coexistence", a international cultural event has been developed to contribute to Europe's transformation. The goal is for DSS2016EU to be a constant flow of activities produced creatively by citizens in connection with Europe.

These initiatives have been distributed throughout the Capital of Culture's programme and are heavily influenced by marine terminology:

- **Lighthouses:** the pillars of the Capital of Culture programme (Lighthouse of Life, Lighthouse of Voices, and Lighthouse of Peace).
- **Piers:** these look into new ways of working and specialise in particular areas: contemporary art, citizen participation, new technologies, mediation and artist residencies, as well as linguistic diversity (Pagadi, Bestelab, Hirikia, 284+, Hazitegiak)
- **Missions:** three itinerant missions are travelling across part of Europe with the goal of piecing together its huge cultural mosaic (Biziz, Europa Transit and Tosta).
- **Conversations:** this is designed to engage San Sebastian 2016 in dialogue with the city's official cultural agenda.
- **Waves of Energy:** an initiative through which cultural projects and programmes presented by individuals and non-profit organisations are subsidised.

Although *Peace Treaty* touches on the diverse aspects of the various Lighthouses, it is framed within the Lighthouse of Peace. This lighthouse aims to spread the values of peace and respect in a scenario in which Basque society is moving towards the resolution of its problems through dialogue, and in which coexistence is a European ambition that is more current than ever.

Peace Treaty as part of the DSS2016EU programme

Peace Treaty is a project that was always intended to be a mirror which reflects the values of San Sebastian 2016, European Capital of Culture.

The *Peace Treaty* project has played a central role in the dss2016eu cultural programme ever since we started to design it. It was therefore decided that issues related to peace, or conversely war and the multiple forms of violence, should also be addressed through the power of artistic images.

Although *Peace Treaty* falls under the Lighthouse of Peace's scope, it also affects other questions related to the Lighthouse of Life's topics of gender violence or combating exclusion. Furthermore, as literature, music, cinema and popular culture are also included in the project, it has a definite impact on the Lighthouse of Voices as well.

In line with the idea that the journey is the goal, and that the process is as important as the final event, if not more so (one of the main premises on which DSS2016EU's successful bid was built), *Peace Treaty* is designed to be more than just a spectacular event during the year's celebrations. It was conceived as a complex development of the mechanisms of theory (research, thought, and debate), symbolism (visual representations, expositions), practice and experimentation (production of new heritage and activities), participation (open to collaboration and cooperation), education (educational laboratories), and communication (digital platform for content, publications) that begin in 2013 on the anniversary of the siege, fire, and reconstruction of San Sebastian, and continue up to 2016 when the definitive results of this work process are presented.

Santiago Eraso

What is *Peace Treaty*?

Peace Treaty is a project by San Sebastian 2016, European Capital of Culture that structures different exhibitions, laboratories, publications and formats around the representation of peace and Peace, with lower-case and capital letters, constructions that belong to the shared imagination of people and to the political forms left to us by Art and Law. It is important to make this distinction; the project does not aim to explore War and Peace once again as a pair, but to deal with peace and the complex forms and representations that peace has gone through historically; from the perspective of *Pax Imperia*, the expression of Victory, the process of Conciliation between one side and another, as the renouncement of violence, as pleasure, as the joy of living.

Peace Treaty starts by asking whether an exhibition is the most appropriate device to talk about peace and its representations. Museums, the foundational apparatus where the current conception of what art is was born, emerge as such with the Louvre Museum, a celebration of the triumph of the people over the aristocracy and the clergy. However, this space for the democratisation of culture continued to grow with Napoleon's victories and his spoils of war. Museums, exhibitions and visual propaganda are the new temples where peace displays its representations. The project therefore proposes a critical revision of these same representations, critical in its exact sense of recapitulation and careful interpretation. Today, for example, there are many people who see the opening of the Guggenheim Museum in Bilbao as the start of a new period that brought an end to terrorist violence in the Basque Country.

Peace Treaty starts its exploration in the work of Francisco de Vitoria and the Iberian School of Peace, the true source of the so-called Law of Nations that led to the political possibility of ceasing to use war and violence as means to solve conflicts. The wars against the Arabs and the colonisation of America were decisive experiences for that philosophical corpus and also for our exhibition projects. From 1516, the year *Utopia* by Thomas More was published, until today, the project looks at the multiple voices and forms of peace, trying to provide a broad perspective while also exploring the complexity and ambiguity of these representations in depth.

Peace Treaty has its exhibition centre in San Sebastian, between the San Telmo Museoa and Koldo Mitxelena Kulturunea, with *1516-2016. Peace Treaties*; however, it also covers a wide area from Bilbao to Bayonne, from Alzuza to Vitoria-Gasteiz.

It also applies a variety of chapters and invitations: the *Case Studies*, each exhibition with a different curator, explore peace agreements within the specific region of the

Basque Country –Treaty of the Pyrenees, Abdication of Bayonne, Convention of Bergara...–; the *Outskirts* invite different artists from the present to go beyond our own conceptual limits. Other smaller works have been deployed around *Alliances*, where there is a true archaeology of mediation as the form that now structures the relationships between audiences and artistic and political representations; and *Inside*, the political and poetic core of the project that Archivo F.X. developed. We should also highlight the collaboration of many museums and art centres, from the Louvre Museum to the Prado Museum or the MNAC, from the MNCARS or the MACBA to the Pompidou Centre, including the Artium, the Bilbao Fine Arts Museum, the Bayonne Basque Museum, the Oteiza Foundation or the Zumalakarregi Museum, to make possible this exploration into the representations that these institutions contain.

Peace Treaty was unveiled in 2013 around a central exhibition, *1813. The siege, fire and reconstruction of San Sebastian*, at the San Telmo Museoa and the San Sebastian Naval Museum; it was presented as a *Case Study* at the House of Peace: *Décor, A Conquest by Marcel Broodthaers*, a key tool in our project; and invited Bulegoa z/b, Oier Etxeberria and Maialen Lujanbio with Xabier Erkizia to work on the *Outskirts*. A publication will bring together these presentations and the entire new series of exhibitions, activities and works.

Pedro G. Romero
Commissioner/curator of the *Peace Treaty* project

Summary

***Peace Treaty* is a project from DSS2016EU which is based on an idea by Santiago Eraso and curated by Pedro G. Romero.**

- » The *Peace Treaty* project explores the depictions of peace in the history of art, culture and law. With its epicentre in the city of San Sebastian, the project extends to more than 10 towns from 26 May 2016 to 2017.
- » It starts with the emblematic figure of Francisco de Vitoria, who was the the inspiration for the so-called School of Salamanca (otherwise known today as the Iberian School of Peace), the first European school of International Law) in the 16th century, the wars against “heretics”, the expulsion of Moors and Jews, and the colonisation of the American continent. It concludes with the series of peace agreements that have emerged from the successive wars of the past century up until the present.
- » *Peace Treaty* explores the complex forms and depictions that peace has gone through and travels through its depictions and meanings throughout history.
- » It is intended to be a project with international scope which involves an impressive list of local and European agents and institutions, from the Louvre Museum to the Fundación Museo Jorge Oteiza.
- » In addition to the central exhibition *1516-2016. Peace Treaties*, the project will also include seven exhibitions on historical episodes (case studies), a single-subject study and seven productions by contemporary artists (*Outskirts*) that will be rolled out across more than 10 towns. There will also be several publications.
- » The production of the project has been made possible thanks to the curatorship team, a wide range of artists and a group of advisers who are specialists in art and history.
- » The proposal has an educational plan that has been developed in collaboration with the Tabakalera International Centre for Contemporary Culture and mediation departments from DSS2016EU, Koldo Mitxelena Kulturenea and the San Telmo Museoa.
- » After four years of research, which saw the first part of the project take place in 2013 with the exhibition *1813. The siege, fire , and reconstruction of San Sebastian* as the central theme, there will be a previously unseen series of materials on the representation of the figure of “Peace”.

Structure of the project

Peace Treaty is divided into two sections. The first, *1813. The siege, fire and reconstruction of San Sebastian* was presented in 2013. The goal was to commemorate the bicentennial of the destruction and later reconstruction of the city of San Sebastian. The memory of the events of 31 August 1813 invites wider reflection on an era that stretches from the French Revolution to the end of the Napoleonic Wars. This is a period where new forms of artistic representation were emerging, the modern concept of history was being developed and communication was entering the public domain thanks to the advent of printing.

The second chapter is being held in 2016, and includes a central exhibition, seven case studies (exhibitions on historic episodes), a single-subject study, seven *Outskirts* (contemporary productions), as well as an educational programme and various publications.

It begins with the emblematic figure of Francisco de Vitoria, inspiration for the so-called School of Salamanca (otherwise known today as the Iberian School of Peace) and concludes with the series of peace agreements that took place following the successive wars of the last century up to present day.

Chapter 1 –2013–

Central exhibition:

1813. *The siege, fire and reconstruction of San Sebastian* / San Telmo Museoa and the San Sebastian Naval Museum.

Additional exhibitions:

Prologue: 1793. *The War of the Convention*. Bayonne History and Basque Museum.

Epilogue: 1823. *The Hundred Thousand Sons of Saint Louis*. Zumalakarregi Museoa de Ormaiztegi.

Outskirts:

Hegi, Egi, Egiak. Maialen Lujanbio and Xabier Erkizia

Polifonías del tiempo. Bulegoa z/b.

Pure Data (hamar). Oier Etxeberria.

The project also included seminars, conferences, workshops and various publications.

Chapter 2 –2016-2017–

Central exhibition:

1516-2016. *Peace Treaties* / Koldo Mitxelena Kulturunea and the San Telmo Museoa.

Case studies and single-subject studies:

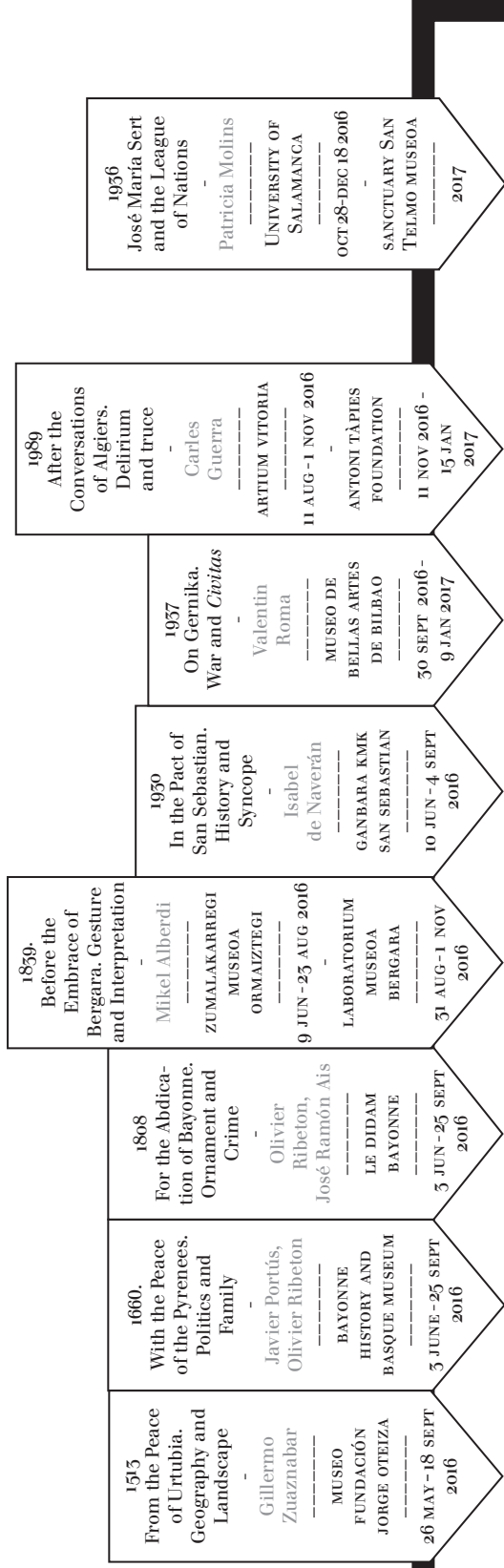
1. 1513. *From the Peace of Urtubia. Geography and Landscape*. Museo Fundación Jorge Oteiza.
2. 1660. *With the Peace of the Pyrenees. Politics and Family*. Bayonne History and Basque Museum.
3. 1808. *For the Abdication of Bayonne. Ornament and Crime*. Le DIDAM.
4. 1839. *Before the Embrace of Bergara. Gesture and Interpretation*. Zumalakarregi Museoa/Laboratorium Museoa.
5. 1930. *In the Pact of San Sebastián. History and Syncope*. Ganbara Koldo Mitxelena Kulturunea.
6. 1937. *On Gernika. War and civitas.* / Bilbao Fine Arts Museum.
7. 1989. *After the Conversations of Algiers. Delirium and Truce*. Artium/Antoni Tàpies Foundation
8. 1936. *José María Sert and the League of Nations*. University of Salamanca / Sanctuary of the San Telmo Museoa

Outskirts:

1. *Le recyclage moderne des enfants sacrés*. Mitra Farahani.
2. *Tug of War*. Juan Luis Moraza.
3. *...-ohpéra-muet...* Alejandra Riera.
4. *El veneno en tu maquinaria*. Eduardo Molinari/Archivo Caminante.
5. *Makina eskua da*. Ibon Aranberri.
6. *Konposizioa eta moldaketak*. Asier Mendizabal.
7. *The Devil Opens a Night School to Teach the Secrets of Success and Failure*. Ines Doujak & John Barker.

«Peace Treaty»

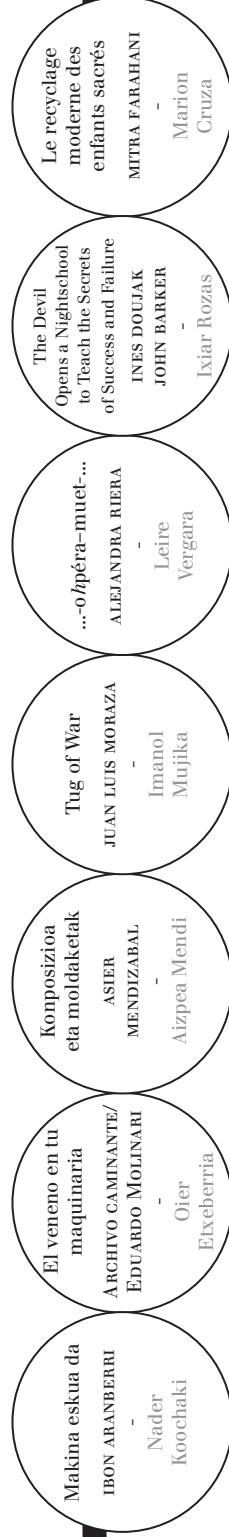
Case studies



1516-2016 Peace Treaties

Koldo Mitxelena Kulturunea Exhibition Room — San Telmo Museoa

18 JUNE 2016 - 2 OCTOBER 2016
SAN SEBASTIAN

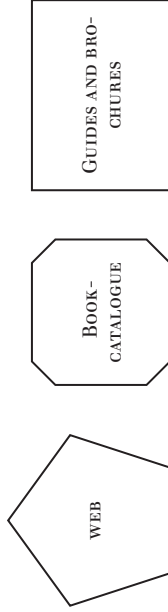


Outskirts

EDUCATIONAL PROGRAMME

Mediation

Publications



Project schedule

Peace Treaty

Central exhibition. *1516-2016. Peace Treaties*. San Telmo Museoa and KMK

18 JUN - 2 OCT

Case studies

1513. *From the Peace of Urtubia. Geography and Landscape* / Museo Fundación Jorge Oteiza

26 MAY - 18 SEP

1660. *With the Peace of the Pyrenees. Politics and Family* / Museo Vasco y de la Historia de Bayona

3 JUN - 25 SEP

1808. *For the Abdication of Bayonne. Ornament and Crime* / Le DIDAM

3 JUN - 25 SEP

1859. *Before the Embrace of Bergara. Gesture and Interpretation* / Zumalakarregi Museoa

9 JUN - 23 AUG

1859. *Before the Embrace of Bergara. Gesture and Interpretation* / Laboratorium Museoa

31 AUG - 1 NOV

1950. *In the Pact of San Sebastián. History and Syncope* / Ganbara KMK

10 JUN - 4 SEP

1957. *On Gernika. War and civitas* / Museo de Bellas Artes de Bilbao

30 SEP - 9 JAN

1989. *After the Conversations of Algiers. Delirium and Truce* / Artium

11 AUG - 16 OCT

1989. *After the Conversations of Algiers. Delirium and Truce* / Antoni Tàpies Foundation

11 NOV - 15 JAN

1956. *José María Sert and the League of Nations* / University of Salamanca

OCT 28-DEC 18

1956. *José María Sert and the League of Nations* / Sanctuary of the San Telmo Museoa

2017

Outskirts

Mitra Farahani. *Le recyclage moderne des enfants sacrés*.

10 SEP - 16 OCT

Juan Luis Moraza. *Tug of War*.

1 - 5 SEP

Alejandra Riera ...-ohpéra-muet...

25 - 24 SEP

Archivo caminante/Eduardo Molinari. *El veneno en tu maquinaria*.

25 JUN - 23 JUL

Ibon Aranberri. *Makina eskua da*.

5 JUN - 16 SEP

Aster Mendizabal. *Komposizioa eta moldaketak*.

1 - 31 OCT

Ines Doujak & John Barker. *The Devil Opens a Night School to Teach the Secrets of Success and Failure*.

16 JUL

1516-2016. Peace Treaties central exhibition

The central exhibition is divided between the San Telmo Museoa and Koldo Mitxelena Kulturunea, whose rooms will bring together works from renowned artists from the collections of 21 international museums that allude to peace, treaties and agreements, demilitarisation, the lack of war, and non-violence. Collaborating museums include the Louvre, Centre Pompidou, Museo Nacional Centro de Arte Reina Sofía, Museo Nacional del Prado, Museo de Bellas Artes de Bilbao and Artium, the Basque Museum of Contemporary Art Centre, among others.

The exhibition will feature more than 600 pieces by great artists such as Goya, Rubens, Murillo, and Ribera, as well as Picasso, Le Corbusier or Maruja Mayo. It also includes works by Elena Asins, Alice Creischer and Nancy Spero, and the photographs of Sophie Ristelhueber.

The pieces are arranged in unique themes that the Iberian School of Peace would use to divide any peace treaty: territory, history, emblems, military, the dead, population, economy, weapons and treaties. Likewise, there is also a recreation of museum residencies and exhibitions which have existed throughout history and have touched on topics relating to the *Peace Treaty*. The special importance that the Iberian School of Peace placed on the wars against Islam and the colonisation of America, as well as emergency situations from present day, are evident throughout the exhibition.

This exhibition will also display historical practices and exercises linked to education which range from the cultural assimilation exercises employed by the Jesuits (the so-called “Indian Catechisms”) to the collective performance actions proposed by Yoko Ono for disarmament and peace. These same pieces are used to carry out research which results in the design of artistic mediation.

The Law of Nations, a key to the narrative

The story of the exhibition begins with the Iberian School of Peace. In it, Francisco de Vitoria confronts the moral problems arising in the Spanish Kingdom in conflict with the Arab Kingdom and the conquest of America from a legislative perspective.

This event gave way to the Law of Nations, a key tool for peace treaties. The areas in which the Iberian School of Peace divided treaties capitulate the exhibition, adding to them a prologue and epilogue.

Areas

Areas of distribution by headquarters	
San Telmo Museoa	Koldo Mitxelena Kulturunea
Prologue Territories History Emblems Military The dead	The dead II Population Economy Weapons Treaties Epilogue

Territories	History	Emblems
<ul style="list-style-type: none"> • Military notions of territory and the invention of geography, maps, and representations, journeys, political maps. • Fortifications, military buildings, trenches, barricades, civil use of old buildings. • Architecture, military machinery, war machines. 	<ul style="list-style-type: none"> • Allegories of history, symbols, imaginations. • History as the link between war and peace, technology and teleology. • Books, utopia, paradises. 	<ul style="list-style-type: none"> • Flags, banners, white flags. • Uniforms, soldiers in civil life, dandyism. • Shields, coats of arms, military portraits as symbols (doves, cranes, hippies, peace pipe, no nuke).
Military	The dead	Population
<ul style="list-style-type: none"> • Poet soldier, converted soldier, falling off the horse. • Military life in civil life. Rear-guard, military propaganda surrounding peace. 	<ul style="list-style-type: none"> • Cemeteries, graves, the unknown soldier, memorial monuments. • Burials, military religious ceremonies, military music. • Civilian victims. 	<ul style="list-style-type: none"> • Patriotic depictions, oaths, the nation. • Soldiers, militias, military drafts, objectors, pacifists. • Festivities, parades, celebrations, civilian marches, victories.
Economy	Weapons	Treaties
<ul style="list-style-type: none"> • Coins, representations of gold and silver, money, notes and engravings. • Museums, national treasures, the spoils of war. 	<ul style="list-style-type: none"> • Depictions, civil and domestic uses, artistic metaphors with weapons. • Disuse of weapons, vanitas. • Camouflage, military vision (peep hole shooting, aerial shooting, computer graphics). 	<ul style="list-style-type: none"> • Alliances, associations, factions, proclamations, posters. • Peace treaties themselves, texts and depictions. • Depictions of peace.

The museum as an element that narrates the various ways of depicting peace

The central exhibition has taken the concept of museum as a guide. The museum is as a paradigm that collects what we understand today as art and creates space to represent peace.

Throughout the journey, emphasis is placed on the question of why it is an exhibition on peace, and why museums as temples of civil society act as spaces that represent wellbeing, consensus and peace. This is the question that allows us to go deeper into the complexity of these representations, discover the ambiguity of many of these signs and symbols, and to understand what is often hidden by representations of safety, social wellbeing and abundance, a world that is joyful and at peace, which also has its victims and costs, since peace is not only a utopian aspiration of our societies - it is also the opposite of war.

As the first modern museum and a model for subsequent institutions, the Louvre arose in France as a sort of celebration of the richness of the French people. A great art exhibition celebrates the peace that comes after revolutionary violence. The museum and its exhibitions are therefore transformed into spaces that narrate the diverse forms where human beings understand peace.

On this basis, the exhibition is devoted to 21 works from 21 participating museums, and the main narrative is built around these pieces. Small historiographies of 16 museums and exhibitions - residencies - have been added to this narrative, and are in constant dialogue with the pieces loaned from the 21 collaborating museums.

The first of these residences refers to the American experience, specifically *Tata Vasco*, Vasco de Quiroga, where the artistry of Michoacan and *The Lead Books of Sacromonte* is presented, and the attempts of the Moors from Granada to reconstruct an imaginary peace and allow for coexistence is shown. It concludes with the *International Exhibition of Art in Solidarity with Palestine*, which makes reference to the current conflict in the Middle East, and the solidarity of art in recognising a State without a nation.

Residencies

Tata Vasco (*Tata Vasco* Museum, *a poem*, Ernesto Cardenal-Artisanship of Michoacan, 1540-2011). This is the name that the indigenous peoples gave to Vasco de Quiroga. The first bishop of Michoacán encouraged the creation of schools. These in turn served as centres of instruction for learning agricultural and artisan trades.

The Lead Books of Sacromonte (The Lead Books of the Abbey of Sacromonte of Granada, 1595-2000). 22 circular lead plates engraved with indecipherable texts and drawings that appear in the Sacromonte of Granada.

Salón de Reinos (Hall of the Kingdoms, Casón de Buen Retiro, Madrid, 17th century). Designed by Velázquez for Philip IV of Spain in 1630, it commemorates the so-called Pax Austriae. It is a reconstruction of one of the walls designed by Velázquez, with paintings by Francisco de Zurbarán and Juan Bautista Maíno. It symbolises the triumphant peace agreements that emerged before the French Revolution

The Hall of Mirrors at Versailles (The Hall of Mirrors and Ambassadors' Staircase at the Palace of Versailles, 1678-1919). This commemorates the so-called Pax Borbonica, and is the scene of important events such as the marriage of Marie Antoinette, the proclamation of the German Empire in 1871, and the signing of the Treaty of Versailles in 1919, which put an end to World War I.

Jean de Bloch Museum (Internationale Kriegs-und Friedensmuseum *Jan Bloch* in Lucerne, 1902-1919). Founded by Jean de Bloch in Lucerne (Switzerland), the museum opened its doors following his death in 1902.

Otto Neurath Museum (*Otto Neurath Museum of Society and Economy* of Vienna, 1926-1933). The philosopher Otto Neurath and illustrator Gerd Arntz developed the Isotype “International System of Typographic Picture Education”, an ordered system of visual signs that are designed to overcome the ambiguities and limitations of verbal language, with the goal of facilitating educational communication. The iconic representations that exist between computers, reports from global banks and armies come to this project which was applied for the first time in the Museum of Economy in Vienna.

Holocaust Memorial (*Holocaust Memorial-Auschwitz-Birkenau State Museum*, 1947). Collection and archive of images and materials that are not just cultural testimonials, but also evidence of a crime.

Anti-Krieg-Museum (Ernst Fiedrich Anti-Krieg-Museum in Berlin, 1925). Founded in Berlin by the pacifist Ernst Fiedrich, it was destroyed by the Nazis in 1933 and reopened in 1982.

Museo del Pueblo (*Museum of the People* of the Educational Missions of the 2nd Spanish Republic, 1931-1936). A project by the itinerant museum developed during the 2nd Republic by the Educational Missions. It was inaugurated in 1931 and ceased its activities with the outbreak of the Spanish Civil War.

La Vérité sur les colonies (*The Truth about the Colonies*, Parc des Buttes-Chaumont, French Communist Party, General Workers Confederation, and *Surréalisme au service de la révolution*, Paris, 1931). A counter-exhibition organised by the Centre for French Unions, the Communist Party, the Anti-Imperialist League, and intellectuals from the surrealist group that included primitive objects and surrealist blends against imperialism.

Porajmos Museum (*Porajmos, The Holocaust against the Roma and Sinti*, from the German Centre for Sinti and Roma Studies and Documentation, Heidelberg, 1997). “Porajmos” is the name by which the Holocaust is known in Romani, the gypsy language.

The Family of Man (*The Family of Man*, Edward Steichen’s Museum, MoMA, 1955). Edward Steichen's exhibition at the New York Museum of Modern Art, which brings together 503 photographs taken by 273 photographers from 68 countries.

Hiroshima Peace Memorial Museum (Hiroshima Peace Memorial Museum, Hiroshima Peace Park, 1955). Founded as a memorial space, it collects objects and narratives from the victims' experiences, including a collection of watches which show the time as 8:15am - the time when the bomb exploded.

Musée d'Art Moderne, Département des Aigles, de Marcel Broodthaers (*Musée d'Art Moderne, Département des Aigles, Section des Figures*, by Marcel Broodthaers, 1968-1972). Created in 1968 and closed by Broodthaers himself in 1972. A critical reflection on the institution of the Museum and the foundation of so-called "institutional criticism".

Del Tercer Mundo (*From the Third World*, Cuba Pavilion, Havana Cultural Congress, 1968). Exhibition held at the Cuba Pavilion in Havana.

International Exhibition of Art in Solidarity with Palestine (International Exhibition of Art in Solidarity with Palestine, Office of Unified Information of the P.L.O. (Palestine Liberation Organization), Beirut, 1978). This exhibition was opened in Beirut (Lebanon) in order to sow the seeds for the collection of a museum in exile.

Methodology

The *Peace Treaty* research project has used a series of tools linked to art history. The most typical ones are listed below:

Microhistory: details and arguments are extensively and exhaustively handled for a historical narrative in order to project it on to its time, historical events and even its future prospects. Although it is mainly used in Chapter 1, *1813. The siege, fire and reconstruction of San Sebastian*, it also influences Chapter 2 of *Peace Treaty*.

Dialectic imagery: contrast of images that can be seen mostly in the San Telmo Museoa, as the linear journey allows for two walls to face pieces and ideas.

Atlas: a collection of images that are related to each other and which expand through the space of the Koldo Mitxelena Kulturunea in a very natural way.

Anachronism: anachronism, not as a lack of correspondence between the object and the time in which it is represented, but as the ability of a historical narrative to speak two times at once, one handling the present and the other any time in the past. In this sense, it is understood that all artistic creation is anachronistic, given that it always calls us to a present that is beyond the cultural conditions in which it is produced or fabricated.

Highlighted works from the exhibition's narrative

San Telmo Museoa

- Art & Language, *Study for Picasso's Guernica in the Style of Jackson Pollock*, 1980. Col·lecció MACBA. Consorci MACBA. Depòsit Philippe Méaille.
- Francisco de Goya y Lucientes, *Muchachos jugando a soldados, 1779*. © Archivo Fotográfico. Museo Nacional del Prado, Madrid.
- Jan Lewitt (Jan Le Witt) George Him, *Aan de kinderen von Nederland, 1944*. Museo de Bellas Artes de Bilbao.
- Jorge Oteiza, *Figura comprendiendo políticamente, 1935*. Fundación Museo Jorge Oteiza.
- José de Ribera, *Combate de mujeres, 1636*. © Archivo Fotográfico. Museo Nacional del Prado. Madrid.
- Oskar Kokoschka, *Pomozte baskickym detem! (Ayuda a los niños vascos!), 1937*. Museo de Bellas Artes de Bilbao.
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- On Kawara, *Today Series*, Frac Aquitaine.

Mediation

The Peace Treaty project will give precedence to educational questions that not only relate to the mediation of the project but which, to a certain extent, make up its structure. An educational programme has been developed in collaboration with the Tabakalera International Centre for Contemporary Culture, Koldo Mitxelena Kulturunea, San Telmo Museoa and DSS2016EU in which the focus is not so much to explain or guide as it is to understand that education, in its various accepted forms through time, has been one of the bases of the representation of peace treaties and action involving them.

The location and practice of 21 historical practices and exercises associated with the central exhibition itself is proposed. This involves the selecting of these exercises, presenting them in the exhibition, and proposing them as practices in the various educational efforts that surround the mediation of Peace Treaty. The journey is long: from the Jesuit exercises in cultural assimilation (the so-called “Indian Catechisms” in which an ecumenical relationship was proposed between Christian and indigenous myths), to the collective performance actions for disarmament and peace proposed by Yoko Ono as part of the Fluxus movement, taking in “understandings of war” by Steiner, with its numerous examples of children drawing the horrors of their experiences in armed conflicts.

Educational case studies

Investigation and definition of the educational milestones: **Leire San Martín and Sara Martín Terceño and mediation teams from San Sebastian 2016, Tabakalera, the International Centre for Contemporary Culture, San Telmo Museoa and Koldo Mitxelena Kulturunea.**

The location and practice of a series of exercises and historical practices linked to the central exhibition itself, “1516-2016. Peace Treaty”, is proposed, as examples of the ways in which peace has been approached through education at different moments in history.

Twenty-one educational exercises have been selected, which will be presented in the exhibition and which at the same time will serve as practical activities in the different educational work surrounding the mediation.

The mediation teams of four of the institutions involved in the central exhibition – San Sebastian 2016, Tabakalera, San Telmo Museoa and Koldo Mitxelena Kulturunea– are working together to “update” these exercises for today, in an attempt to look at both the past and the present within the history of teaching, so that the actual experience of carrying out the exercises will allow us to think about mediation itself.

Selected cases:

SAN TELMO MUSEOA + DSS2016

Them

Update: Them

The proposal is to work on the dismantling of ethnic, cultural and racial stereotypes and prejudice through intercultural dialogue and collective artistic production. Taking as its starting point the work “THEM” by the artist Artur Zmijewski, we will adopt a dynamic that aims to promote the construction of new visions of ethnic, cultural and racial groups present in our territory, based on questions such as how we see ourselves, how they see us and how we see them.

This will take place in July, with people from different communities, in four sessions that will be recorded in a 20-minute video. The objective is to create materials to carry out work involving the subject of conflicts.

SAN TELMO MUSEOA

Arteniño

Update: Ikertze laboratorios arteniño

Based on the teaching methodology that has been a driving force within this framework. Children visiting the museum with leisure groups will join in games involving artistic activities with the aim of getting to understand some basic aesthetic concepts. They will also find out about the idea of group exhibition.

KOLDO MITXELENA KULTURUNEA + DSS2016

Sadako y las grullas de papel

Update: Sadako y las grullas de papel

Workshops for families and leisure groups.

Last activity: 6 August at 18.00 at the Dove of Peace (all the cranes will be brought along).

Taking the legend of Sadako as its starting point, 1000 cranes will be made with the groups who come to visit Koldo Mitxelena Cultural Centre until 6 August (the day that they dropped the Hiroshima bomb), to finally place these in Nestor Basterretxea's dove of peace. The challenge will be to achieve the total of 1000 cranes needed to build a bridge between the dove and the crane, both symbols of peace.

The family of man

Update: Una imagen mil historias

Workshops for leisure groups (youth and adult)

Through the images of "The family of man" an artistic breeding ground will be created in our exhibition space. Groups from different disciplines will use the exhibition as a basis for the creation of other projects that will be put on show in the city.

DSS2016

Drawings about the war by children

With the outbreak of the civil war in Spain an attempt was made to take the children away from the horrors of the war by sending them to colonies distant from the front. During their stay, they tried to live the child's life that would have been impossible living close to the battle.

They played, they learned and they drew. Through these drawings they depicted their lives before the outbreak of the war, their stay in the colonies and the scenes of war that they had witnessed or had heard people talk about. Drawing had a therapeutic purpose (to help them cope with the trauma caused by the war) and one related to propaganda: to show the world what was happening in Spain.

A similar exercise to that carried out by the boys and girls during the civil war is proposed, adapting it to our current context. During the month of June, a group of children will come to Donostia from the Sahara as part of the Oporrak bakean programme. During their stay they will participate in activities that will take place in San Telmo Museum, within the framework of the "Between sands" Cultural Capital project.

The proposal, coordinated with both those responsible for this group of children and those responsible for the activities that are going to take place in the museum, will involve the children drawing pictures showing how they see the reality of life in their country. The drawings will be kept in the haima tent in the form of an exhibition to which students from different schools in Donostia will be invited.

TABAKALERA + DSS2016

El coro del pueblo (the village choir)

The village choir is the project selected by Tabakalera and San Sebastian 2016 as the basis for carrying out a collaborative activity that allows this proposal to be brought up to date, taking into account the current realities of the city of Donostia.

Forums

For the first time, the mediation teams of four of the institutions participating in this project – San Sebastian 2016 Fundazioa, Tabakalera, San Telmo Museoa and Koldo Mitxelena Kulturunea – will collaborate to create a forum for discussion and reflection on teaching practices, which will continue in the form of a legacy once the exhibition has finished.

The forum will consist of sessions open to the public in which representatives of each of the institutions will present the proposals developed within the framework of the Peace treaty project, and will invite us to reflect together on these and on artistic practices and pedagogy.

Activities

San Telmo Museoa

- **Cine:** July and August. A total of four screenings and a talk in September included in *Cinema of ideas, Ideas of cinema*.
- **Night of 1516-2016. Peace treaties:** late opening on a summer evening. Free admission to the exhibition and the cloister from 20.00 to 24.00.

Guided visits

San Telmo Museoa

Information and bookings:

stm_erreserbak@donostia.eus

T. 943 48 15 61.

- **Guided visits**
Saturdays, 12:30 (Basque),
17:30(Spanish) from 25 June onwards.
Duration: 1 hour.
- **Guided visit with prior reservation**
Duration: 1 hour and 30 minutes.
- **Workshop and guided visit**
July and August for leisure groups and
for all the groups of children who want
to participate.

Koldo Mitxelena Kulturunea

Information and bookings:

kmk@komazk.com

T. 943 112756.

- **Guided and programmed visits**
Thursdays, weeks 1 and 3 in Basque. Weeks
2 and 4 in Spanish. Time: 18:30. Duration: 1
hour. Free admission.
- **Guided and unprogrammed visits
open to all the groups with prior
reservation**
Duration: 1 hour. Free admission
- **Workshops and guided visits for
families** (*Sadako y las grullas de papel,
Una imagen mil historias*)
July: every Saturday. Time: 12.00 midday.
Free admission.
- **Workshops and guided visits for
leisure groups** (summer camps,
associations, dance groups, theatre groups,
etc.).(*Sadako y las grullas de papel, Una
imagen mil historias*).
Prior reservation. Duration: 1 hour.
Free admission.

Tour of the general exhibition

San Telmo Museoa and Koldo Mitxelena Kulturunea

Beginning in the San Telmo Museoa and finishing in the Koldo Mitxelena Kulturunea.

Time: 17:00. Two Tuesdays each month. The second Tuesday of the month in Basque and the fourth in Spanish. Duration: 40 minutes in San Telmo, journey of 20 minutes to Koldo Mitxelena Cultural Centre and 40 minutes in Koldo Mitxelena Cultural Centre.

Information and registration: stm_erreserbak@donostia.eus or 943 481561.

Publications

In honour of the exhibition *1516-2016. Peace Treaties*, an extensive book-catalogue will be published to explore the development of the *Peace Treaty* project. The exhibition *1813. Siege, fire and reconstruction of San Sebastian* is included in the catalogue as a *convolute*, a book within a book. The curatorial text structures the book, as well as images from the works included in the exhibition through an anachronistic journey through the indices recommended by the Iberian School of Peace in the 16th century for the peace treaties: History, Territories, Emblems, Militias, The Dead, Economy, Weapons, Population and Treaties. At the same time, this sequence is criss-crossed by various layers of discourse such as the residencies, the various fragments of text related to the indices, and the educational projects. The book also includes the essay by Georges Didi Huberman, *Éros politique*.

The exhibition *1516-2016. Peace Treaties* will also be accompanied by a guide and leaflet that summarises the project.

For each of the seven case studies and the single-subject study, a guide will be published that contains a text from the curator of the exhibition, a selection of images and a list of the works exhibited.

The *Outskirts of Peace Treaty* will be reflected in a leaflet with information on each intervention and an image created by each artist for the leaflet.

Finally, a book by Pedro G. Romero from Archivo F.X. will be published. This will work with *Peace Treaty* as an *Inside* that reflects the conceptual machine with which the project operates.

1516-2016. Peace Treaties

DATE	18 June - 2 October 2016
LOCATION	San Telmo Museoa and Koldo Mitxelena Kulturunea
CURATOR	Pedro G. Romero*
PUBLICATIONS	Guide (catalogue), brochure
ORGANISED BY	San Sebastian European Capital of Culture 2016, San Telmo Museoa and Koldo Mitxelena Kulturunea
GENERAL SPONSOR	Telefónica
PARTNERS	The Government of Flanders, Japan Fest and the Tabakalera International Centre for Contemporary Culture
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* **Pedro G. Romero** has operated as an artist since 1985. He works in two large teams: Archivo F.X. and Máquina P.H. He participates in UNIA artepensamiento and the Platform for Reflection on Cultural Policies (Seville). He is the commissioner / curator of the *Peace Treaty* project. His projects with Archivo F.X. have included *La Comunidad vacía. Política*. (Fundació Antoni Tàpies, Barcelona) and *Economía Picasso/Economía* (Museo Picasso, Barcelona). He has exhibited his work in *the Modern School* for the 31st Bienal de Sao Paulo. At Máquina P.H., he promotes the Independent Platform for Modern and Contemporary Flamenco Studies. He is artistic director for the flamenco dancer Israel Galván and collaborates with various artists. He was the curator of the project *Ocaña. Acciones, actuaciones, activismo 1973-1983* for the Virreina Centre in Barcelona and the Montehermoso Art Centre in Vitoria. His book *Exaltación*, which explores the cinema of Val del Omar, was published by Muditó.

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Zuloaga plaza 1
20003 Donostia/San Sebastián
T +34 943 481 580
www.santelmomuseoa.com

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Koldo Mitxelena Kulturunea

Urdaneta 9
20006 Donostia/San Sebastián
T +34 943 112 760
www.kmk.gipuzkoakultura.eus

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Direction of Contents and Coordination of the Exhibition Room
Ana Salaberria Monfort

Donostia/San Sebastián 2016 Foundation

Easo, 43
20006 Donostia/San Sebastián
T +34 943 485 544
info@dss2016.eu
www.dss2016.eu



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Curator
Pedro G. Romero

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BNV producciones
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Área de Educación,
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Savanna Studioa
Talaios Koop

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Filiep Tacq

Layout

Joaquín Gáñez

Editorial Coordination

Mónica Carballas

Translations

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Nuria Rodríguez
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