

zin ex

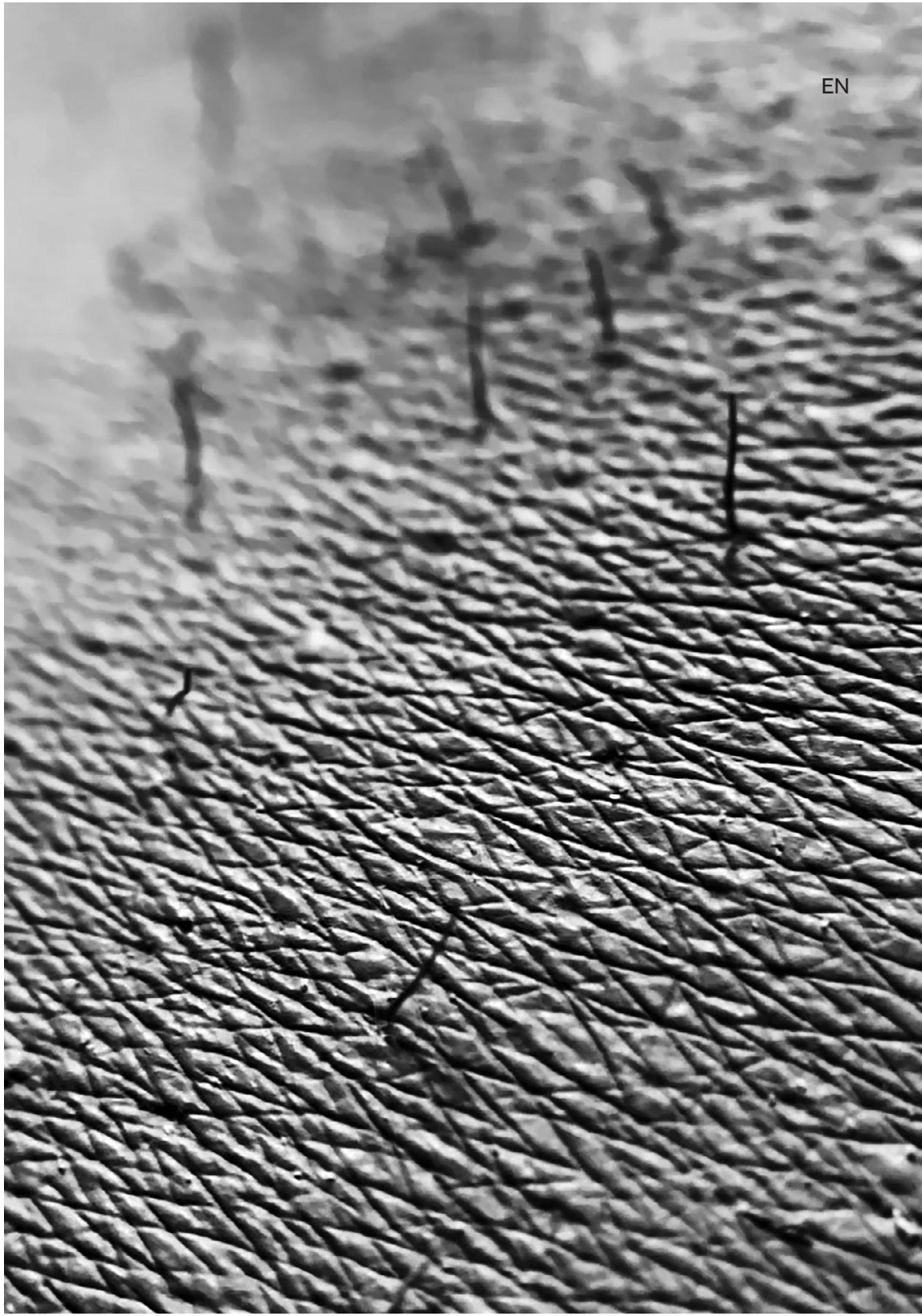
Body and Architecture

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10.09.2021
09.01.2022

Tabakalera
Exhibition Hall

Federico Adorno
Marjoleine Boonstra
Stephanie Comilang
Katja Davar
José Miguel de Prada Poole
Discoteca Flaming Star
Pepe Espaliú
VALIE EXPORT
Yona Friedman
Haus-Rucker-Co
Laura Henno
Sky Hopinka
Hsu Che-Yu
Sohrab Hura
Ricardo Iriarte
Michelle-Marie Letelier
Dóra Maurer
Ana Mendieta
Lygia Pape
Alice Anne Parker (Severson)
Rory Pilgrim
Sergio Prego
Victoria Santa Cruz
Tomás Saraceno
Bárbara Wagner & Benjamin de Burca



Zin Ex. Body and Architecture is the second in a series of exhibitions that began in 2020 and that coincide with the San Sebastian International Film Festival, that explore the relationship between art and film in an expanded sense. As with the first edition of *Zin Ex*, this exhibit curated by Florian Wüst is the result of a shared work process between the San Sebastian International Film Festival and Elías Querejeta Zine Eskola.

While the first edition was titled *Zin Ex. From Abstraction to Algorithm*, and revisited the history of experimental film through the technological possibilities of each era, this second edition explores the relationship between body and architecture. In this exhibit expanded cinema and feminist art coexist and, in turn, blend with the mobile, visionary architecture that was ground-breaking in the 1950s and 1970s. The pieces included in Tabakalera's main hall demonstrate how artistic creation "addresses the diverse perspectives that can exist when seeing and experiencing the world and the planet." Relationships with nature, technology, race, and gender take on a particularly central role in this *Zin Ex*.

The exhibition is supported by an extensive public programme in which the students of EQZE actively collaborated and one that will take place in a section of the exhibition hall designed to produce "live cinema." This same space will also hold the Arte-makina course and, in addition, the VI International Film Seminar will be held at the cinema.

We would like to thank EQZE for generously including a course directly related to the curating process, and above all thank the enthusiasm and passion of the students that made this project possible.

Tabakalera
San Sebastian
September 2021

zin ex

Body and Architecture

The second in a series of annual exhibitions focusing on film and video art at Tabakalera, *Zin Ex. Body and Architecture* reflects the physical relationships between body, space, technology, and nature. Conceived as a response to the recent pandemic and the experience of confinement and isolation, the exhibition and its parallel program of live performances, screenings and talks present a multiplicity of perspectives on individual and collective corporeality in a posthuman world. Works of expanded cinema and feminist art, as well as visionary mobile architecture, from the 1950s to 1970s function as historical context for the international selection of contemporary experimental and documentary films, installations, photography, sculpture, and drawings.

The exhibition design of *Zin Ex. Body and Architecture*, including the furniture of the event space within the exhibition area, has been created by Eulia Arkitektura (Jon Begiristain & Mikel Mujika). Their playful spatial divisions and translucent projection surfaces support the rhizomatic curatorial narrative underlying the exhibition: an open, erratic ecosystem of relations that revolves around performativity, diversity, the body as a site of political resistance and emancipation, care and companionship, the social configuration of space as well as participation and change as inherent features in a sustainable urban landscape.

Last year's exhibition, *Zin Ex. From Abstraction to Algorithm*, examined the material conditions of the technical device and how creative processes are transformed by the new settings and possibilities of the digital era. The term "expanded cinema"

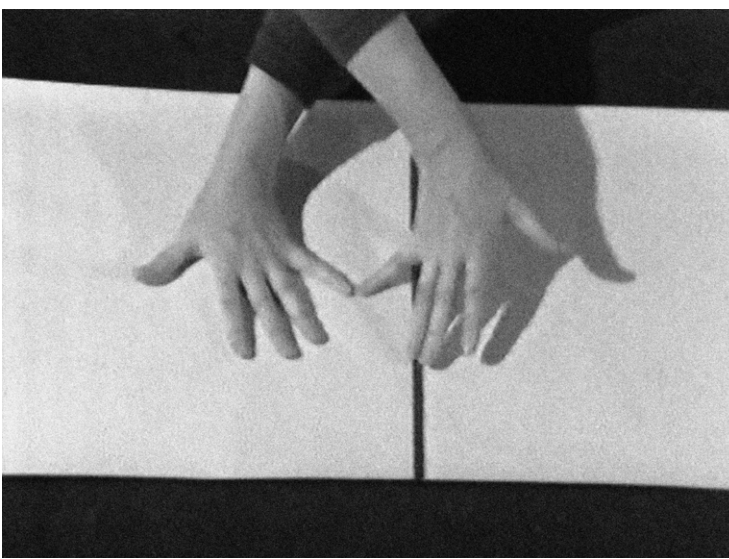
described the “expansion” of film into new technologies: television, video, digital media. *Zin Ex. Body and Architecture*, elaborates on the equally common understanding of expanded cinema as an artistic movement that abandons the classic cinema space, to involve the audience as part of the art work, or to assess the effect of film without the use of film at all.

One of the pioneers of expanded cinema and feminist activism is Vienna-based artist **VALIE EXPORT** (1940). By rendering film as a tactile, direct experience in her provocative performances of the late 1960s, EXPORT claimed the body of the artist as a means of expression, and simultaneously liberated its image from the socially imposed role and objectification of women. *Arányok* (Proportions), a video by Hungarian artist **Dóra Maurer** (1936), serves as an example of 1970s video art, deploying simple self-staged actions in front of the camera. Maurer uses her body as a scale and reference point for the seemingly mathematical exploration of body and space. Fusing her interests in Afro-Cuban ritual and spirituality with conceptual, body and land art practices, **Ana Mendieta** (1948-1985), who was exiled to the United States from Cuba at a young age, aimed to connect with the natural elements and with the absence of women in history. Alongside two of Mendieta’s many earth-body works, the exhibition presents her spectacular early film, *Chicken Movie, Chicken Piece*, in which “the artist is handed a just-decapitated chicken, whose twitching corpse sprays blood all over her nude body,” as Ara Osterweil writes in *Artforum* in 2015. “It is a troubling image,” Osterweil continues, “for the chicken’s death is not metaphoric,” but real.



VALIE EXPORT
TAPP und TASTKINO
1968

© VALIE EXPORT, Bildrecht Wien,
2021, Photography © Werner Schulz



Dóra Maurer
Arányok
1979
Film still
© Dóra Maurer

Appealing to the senses rather than to reason, the living geometry of Brazilian artist **Lygia Pape** (1927-2004) outlines the ambivalence of perception. Although she moved from the Concretist movement to Neo-Concretism at the end of the 1950s, Pape developed a visual language of rhythmic and optical games in her *Tecelares* (Weavings) to provide viewers with a corporeal and phenomenological experience. Expanding mind and consciousness marks the outset of the radical architectural practice of **Haus-Rucker-Co**, a group of architects and artists founded in Vienna in 1967. Their futuristic inflatable environments and wearable appendages relied on the material properties of plastic to create ideal living spaces for leisure. With the ecological awakening in the early 1970s, Haus-Rucker-Co's plastic membranes and structures gained a new function as synthetic climate cells envisioned to protect from an irreparably polluted urban and industrial environment. Best known for his self-built, perishable architectures, in which the material reflects the temporal nature of its own existence, Spanish architect **José Miguel de Prada Poole** (1938-2021) considered the dynamic nature of social and environmental processes as an intrinsic element of architecture as well as urbanism. With his *Casa Jonás* project from 1970, he anticipated the model of a smart city based on communication between building, environment, and user. In the exhibition, archival material of Prada Poole is incorporated into a newly commissioned installation by Basque artist **Sergio Prego** (1969), *Double Screen (for undefined film)*. His inflated structure, that divides one of the smaller sections of Tabakalera's exhibition space, comments on the historical concepts of mobile architecture in the form of a media screen corresponding with



Sergio Prego
Cowboy Inertia Creeps
2003
Film still
© Sergio Prego

his own video aesthetics. Ina Blom describes the body shown in Prego's video works "as a body of information, [...] as the visible result of a database of effects that can be combined at will." In *Cowboy Inertia Creeps* from 2003, the artist's body flows along run-down highways in New York or Bilbao's post-industrial riverside in a rapid succession of still images. This illusion of movement is interrupted time and again, stopped to glimpse at reality, resulting in divergence and rhythmic discord.

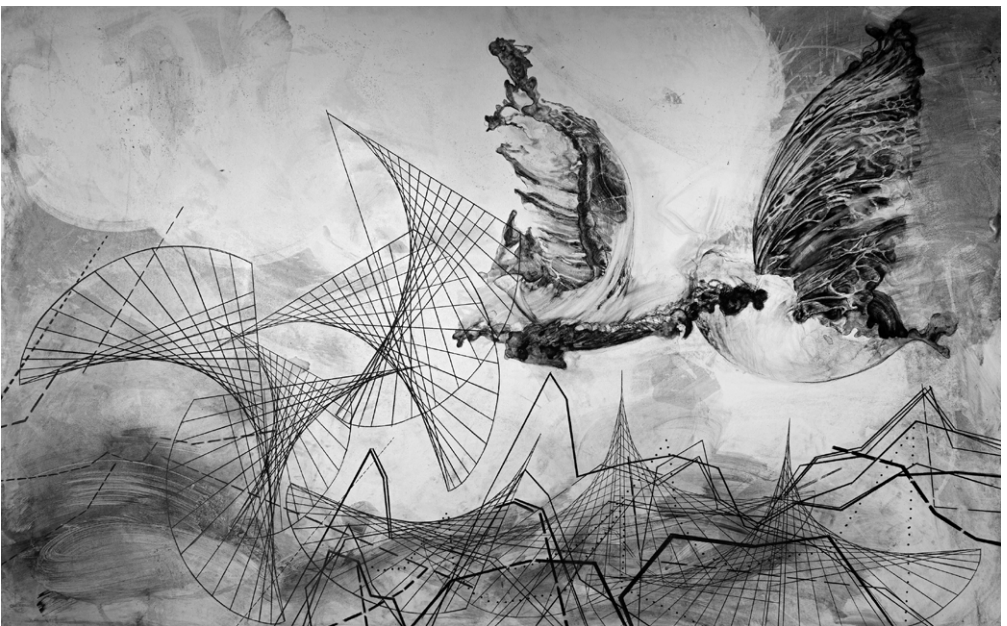
Hsu Che-Yu (1985) asks how to archive the human body in 副本人 (*Single Copy*), a video centered on the story of Taiwan's first conjoined twins to be surgically separated in 1979. "Two heads, four hands, and three legs," says Chang Chung-I, one of the two brothers. The operation, which was broadcast live on national television, left the twins with only one leg each. In Hsu's haunting video, the missing leg becomes a metaphor for the relationship between body and memory, as well as physical and virtual reproduction. British artist **Katja Davar** (1968) works on imitation in a different way: by expanding the field of drawing she builds worlds that revolve around the transfer of biological structures to technical models, like, for instance, in the concept of the Cloud as an architecture of computation that envelops the entire planet. Davar's morphic figurations suggest—in a subtle and poetic way—the entanglement of all material and immaterial things.

Considering all life to be equivalent is a basic thought of so-called posthumanism. This relational approach incorporates the realization that nature in the Anthropocene is technologically penetrated—it carries within it the

effects of modern progress in all its contradictions. One of the many examples of engineering of living matter is the industrialisation of marine resources, addressed by Chilean artist **Michelle-Marie Letelier** (1977) in *Outline for the Bonding*, a multi media installation including a reciprocal live stream between the exhibition space, the artist's studio, and a group of genetically-modified salmon in a research station in Norway. Newly developed for *Zin Ex. Body and Architecture*, the installation presents specially preserved salmon specimens to honor the fish that have died since the eggs were placed in the hatchery as part of Letelier's ongoing project. Photographer and filmmaker **Laura Henno** (1976) depicts kinship with animals outside of techno-scientific in her short film *Djo*. Shot at night on the French island of Mayotte off the southeastern coast of Africa, the film focuses on the particular relationship between a young man, Smogi, and his dogs; a story that conveys harmony and reunion with nature's animist forces.

Emerging from lush greenery, a group of landless peasants searches for the remains of their loved ones in *La estancia*, a film by **Federico Adorno** (1982) that is comprised of a series of carefully composed *tableaux vivants* staging the aftermath of true events in the Paraguayan countryside in 2012. This portrait of the staggering grief of those who have no rights, no voice, no visibility, is part of a group of works in the exhibition that thematize the physical body as a site of political, social and economical struggles. In early capitalism—with the conquest of the New World providing a testing ground for modern necropolitics—the body increasingly appeared as a source of

Katja Davar
*The Great
Transformation*
2014
© Katja Davar





Federico Adorno

La estancia

2014

Film still

© Federico Adorno

wealth, and thus had to be disciplined to become a “container of labor-power, a means of production, the primary work-machine,” explains Silvia Federici in her seminal book *Caliban and the Witch* from 2004. A prominent case of resistance against capitalist exploitation and the appropriation of indigenous land is tackled by **Sky Hopinka** (1984) in his film *Dislocation Blues* through the exposed contradictory reflections on the collective experience lived at the Standing Rock protest camp in North Dakota between April 2016 and February 2017. An unsettling picture of contemporary India and its growing polarization is given by Magnum photographer and artist **Sohrab Hura** (1981), who, in *The Lost Head & The Bird*, combines the fictional story of a headless girl and his own photography with a mesmerizing spiral of violent images and video clips from social media. For her short documentary, *Sa Nule* (Square Zero), **Marjoleine Boonstra** (1959) asked Bosnian refugees in a camp in northern Croatia to sit in front of a mirror and talk about who they saw in the mirror. Shocked by their aged and gaunt faces, the deeply personal answers constitute a lasting testimony of the Yugoslav wars of the 1990s.

The politics of the body as image is different for the two, and more, genders. Western humanism once conceived “man” as an autonomous agent and measure of all things, symbolized by bodily perfection. This allegedly abstract ideal, however, is nothing but a white, able-bodied male. The binary logic of this civilizational paradigm has fostered social exclusion and Otherness throughout history, and has been challenged by anti-racist, post-colonial, and, above all, feminist movements. After the strictures on nudity were eased, women “continued to find themselves exposed as objects, icons, rather than as bodies in process: all dimensions of the female body as organism were routinely suppressed,” writes Scott McDonald in the preface to an interview with **Alice Anne Parker (Severson)** (1939) about *Near*

the Big Chakra. Severson's silent film from 1971 is an unhurried view of 38 female vaginas. The individual features of each vulva, some with hanging tampon strings, others with traces of infection, or hands that reach to show a baby's vulva, can be studied by the viewer in extreme close up. *Near the Big Chakra* is maybe still the most confrontational and autonomous depiction of the universal reality of women's genitals kept as taboo. Fighting ignorance and prejudice against homosexuality as well as HIV/AIDS in the early 1990s marked the work of Spanish sculptor, painter and poet **Pepe Espaliú** (1955-1993) in the last years of his short life. His best known performance, *Carrying*, photographed by **Ricardo Iriarte** (1954), was set in Donostia-San Sebastián in September 1992, and later repeated in Madrid. The image of a sick man, Espaliú himself, carried by a human chain without ever touching the ground, heavily influenced public debate around AIDS in Spain at that time. In his drawings, however, the emotional load of a decaying body, pain and loss prevailed.

Performance, dance and music as a means to viscerally engage with bodies at stake play an important role in artistic practices that blur the lines between genres. The long journey of claiming a black identity—from childhood memories of racial abuse to self-acceptance and pride as a black woman—is narrated and collectively performed by Afro-Peruvian choreographer and musician **Victoria Santa Cruz** (1922-2014) in her poem *Me gritaron negra* (They shouted black at me) from 1979. In the film work of Brazilian-German artist duo **Bárbara Wagner** (1980) and **Benjamin de Burca** (1975) dance and popular music are core subjects too. *Faz que vai* (Set to go) portrays four queer Frevo dancers from Recife in the northeast of Brazil. Wagner and de



Sohrab Hura
The Lost Head & The Bird
2016-19
Film still
© Sohrab Hura

Burca comment not only on the carnivalesque aesthetics of the youngsters' interpretation of Frevo, a traditional dance and musical style originating from the streets of Recife, but also on the meaning of dancing on stage as a way of survival and resistance in a country that has the highest rates of gender motivated homicides in the world.

Using songs and other forms of artistic expression between performance, sculpture, and drawing in idiosyncratic ways, **Discoteca Flaming Star** (DFS), a Berlin-based interdisciplinary art group founded by Cristina Gómez Barrio (1973) and Wolfgang Mayer (1967), has been working around Ingrid, a semi-fictional character with biographical links to Spain and Germany. DFS attempts to understand the world through her, and to imagine another. For *Zin Ex. Body and Architecture*, existing and newly produced elements of *Ingrid* reflect the shifting corporealities of care and collectivity in pandemic times, which make communication even more dependent on digital media. In the framework of *Software Garden*, **Rory Pilgrim** (1988), together with close collaborators of different generations, created an eleven track album that cultivates a large variety of musical influences, each with an accompanying music video. A truly touching manifestation of empathy and kindness, Pilgrim's film and installation asks how we meet and connect from both behind and beyond our screens, with artificial intelligence increasingly changing the fabric of human systems. Care and community work emerging from the experience of being uprooted is one of the themes in *Lumapit Sa Akin, Paraiso* (Come to Me, Paradise), a self-described sci-fi documentary by Filipina-Canadian artist **Stephanie Comilang** (1980). It follows three Filipina domestic workers in Hong Kong. The women's ritual of digitally transmitting their personal stories, photos and videos back home through their mobile phones leads to the Sunday routine of thousands of migrants socialising in the public spaces of Hong Kong's Central District.

The flattened cardboard boxes appropriated by Hong Kong's migrant workers to temporarily occupy squares and underpasses are reminiscent of the ideas of French architect **Yona Friedman** (1923-2020) who advocated self-help, free improvisation, and the inventions of everyday practice as architectural principles. In the late 1950s, with his *L'architecture mobile* manifesto and his extensively illustrated *Ville Spatiale*, an utopian megastructure on staircase pillars high above ground level, Friedman introduced the concept of a new urbanism permitting the future inhabitants to design their living space themselves, an ideal city only perfected by its use. In recent years, he embraced today's

global digital infrastructure to foster decentralized, flexible urban developments and minimize the environmental impact of human dwelling. Thinking in networks is also key to the practice of Argentinian artist **Tomás Saraceno** (1973), known for his air floating structures and interactive installations. One of his ongoing projects concerns spiders and their webs, with a special focus on the unique architectures of hybrid webs that originate from encounters between different spider species. His research linking art and science not only produces sculptures, but also feeds a political commitment to interspecies cohabitation. After all, Saraceno's work connects the historical architectural references in the exhibition to the aesthetic, technical and social miracles nature provides if humans allow them to exist.

Florian Wüst

Federico Adorno

La estancia, 2014
 HD video, colour, sound, 12'40"
 Courtesy of the artist

Marjoleine Boonstra

Sa Nule, 1996
 Video, colour, sound, 9'35"
 Courtesy of the artist

Stephanie Comilang

Lumapit Sa Akin, Paraiso, 2016
 HD video, colour, sound, 25'44"
 Courtesy of the artist

Katja Davar

The Great Transformation, 2014
 Pencil, ink, enamel and graphite on
 canvas, 140 x 230 cm
Your Mobile Soul (4), 2019
 Graphite powder and acrylic on
 canvas, 180 x 150 cm
Peacock Shadow Never Black, 2019
 HD video, colour, sound, 2'
*Otherworldly, dancing somewhere above
 the digital sublime*, 2021
 Pencil, graphite, varnish on 250 g/m²
 papier collé, 145 x 230 cm
 Courtesy of the artist

José Miguel de Prada Poole

Casa Jonás, 1968
 Photographs, drawings (on video)
*Cubierta de la pista de hielo de
 Bilbao*, 1972
 Photographs (on video)
 Courtesy of Archivos Prada Poole

NO-DO no. 1504

Revista Cinematográfica Española
 Informaciones y Reportajes: *VII Congreso
 del International Council of Societies of
 Industrial Design (ICSID)*, 1971
 Video, b/w, sound, 1'52"
 Courtesy of Archivos Prada Poole
 and ICCA-Filmoteca Española

Discoteca Flaming Star

Ingrid (Installation 2021)
 including
Ingrid-Banner, 2020
 Paint on rear projection film
Ingrid (2003 - so far)
 4K video, colour, sound, 56'35"
Ingrid (Walk-In-Fanzine), 2021
 Polycarbonate sheets, collages and
 photocopies on paper
 Courtesy of the artist

Pepe Espaliú

Untitled, 1988
 Pencil and pastel crayon on paper,
 45 x 37 cm
Untitled, 1992
 Pencil on paper, 24,5 x 32 cm
Untitled, 1993
 Pencil on paper, 32 x 24,5 cm
Untitled, 1993
 Pencil on paper, 32 x 24,5 cm
Untitled, 1993
 Pencil on paper, 32 x 24,5 cm
Untitled, 1993
 Pencil on paper, 32,5 x 25 cm
 Courtesy of Pepe Cobo y cía

VALIE EXPORT

TAPP und TASTKINO, 1968
 Photograph, 63 x 63 cm
 Courtesy of VALIE EXPORT, Bildrecht
 Wien, 2021, Photo © Werner Schulz
TAPP und TASTKINO, 1968
*Extracto de Aktionskunst International.
 Dokumente zum Internationalen
 Aktionismus*, 1989
 Video, b/w, silent, 2"
 Courtesy of sixpackfilm
Aktionskunst International, 1989
 Script page (reprint), 29,7 x 21 cm
 Courtesy of sixpackfilm
film, February 1969
 Drawings on the cover:
 Lutz A. Grzegorzitza
 Magazine, 30 x 24,2 x 0,4 cm
 Private Collection
Aktionshose: Genitalpanik, 1969
 Edition 2001
 Photograph mounted on aluminium,
 162 x 121 x 2,5 cm
 Courtesy of VALIE EXPORT, Bildrecht
 Wien, 2021, Photo © Peter Hassmann

List of artists and filmmakers in alphabetical order

Yona Friedman

Ville spatiale, 1959-60

Ink and collage on paper,
72 x 85 x 4 cm

Courtesy of Frac Centre-Val de Loire

Ville spatiale, 1959

Photo prints of drawings, typescript
and collage on green cardboard
(reprints), 29,7 x 19,8 cm

Paris spatiale, 1959

Drawing on photo print (reprint),
29,7 x 21 cm

L'architecture mobile, 1958

Cover page of the first edition
(reprint), 26,8 x 21 cm

*L'architecture mobile: Dix principes d'un
nouvel urbanisme*, 1962

Photocopy (reprint), 29,7 x 21 cm

Manuel pour l'usager

Photocopies (reprints), 29,7 x 21 cm

Biosphere. The Global Infrastructure,
2016

Photocopies (reprints), 27,9 x 21 cm
Courtesy of Yona Friedman, Fonds de
Dotation Denise et Yona Friedman

Haus-Rucker-Co

Leisuretime Explosion, 1967

Drawing by Zamp
Collage/Print, 45 x 60 cm

Environment Transformer: Flyhead,

Viewatomizer, Drizzler, 1968

Photographs (reprints) ©

Gerald Zugmann

1 Flyhead; 2 Mind-Expander; 3 Gelbes

Herz; 4 Pneumacosm, 1971

Serigraphs, 60 x 42 cm

Skyscraper protected by pneumatic

skin, 1970

Drawing by Zamp

Collage, 33,5 x 25 cm

Air-Fountain, 1971

Drawing by Zamp

Collage, 50 x 65 cm

Untitled, 1971

Collage, 28 x 37 cm

Klima 2 Atemzone, 1971

Mounted photographs, prints, stamp,
75 x 90,5 cm

Klimatisierte Stadt, 1972

Drawing by Zamp

Collage, 50 x 65 cm

Courtesy of Haus-Rucker-Co Archiv,

L.u.M. Ortner

Laura Henno

Djo, 2018

HD video, colour, sound, 12'36"

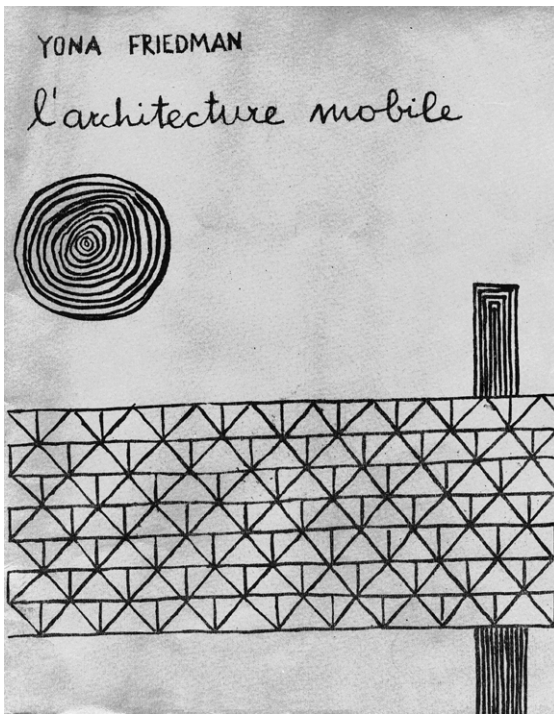
Courtesy of the artist

Sky Hopinka

Dislocation Blues, 2017

HD video, colour, sound, 16'57"

Courtesy of Video Data Bank



Yona Friedman

L'architecture mobile

1958

Cover page of the first edition

© Fonds de Dotation Denise et Yona Friedman

Hsu Che-Yu

副本人 *Single Copy*, 2019
HD video, colour, sound, 21'17"
Courtesy of the artist

Sohrab Hura

The Lost Head & The Bird, 2016-19
HD video, colour, sound,
10' in variable loop
Courtesy of the artist and
Experimenter

Ricardo Iriarte

*Photographic Documentation. Carrying
Action. Pepe Espaliú*, 1992
Photographs, 88 x 412 cm
Courtesy of Colección Museo Artium,
Vitoria-Gasteiz

Michelle-Marie Letelier

*Outline for the Bonding (extended
installation)*, 2017-21
Multi media installation with 16 mm
loop projection colour, sound, 5'20",
live stream on monitor and light box
with salmon specimens
Courtesy of the artist

Dóra Maurer

Arányok, 1979
Video, b/w, silent, 10'16"
Courtesy of the artist and Vintage
Galéria, Budapest

Ana Mendieta

Chicken Movie, Chicken Piece, 1972
Super 8 film transferred to
high-definition digital media, color,
silent, 6'34"
Burial Pyramid, 1974
Super 8 film transferred to
high-definition digital media, color,
silent, 3'17"
Corazón de roca con sangre, 1975
Super 8 film transferred to
high-definition digital media, color,
silent, 3'14"
Courtesy of The Estate of Ana
Mendieta Collection, LLC and Galerie
Lelong & Co.

Lygia Pape

Untitled (Tecelar), 1957
Ink on Japanese paper, 92 x 61 cm
Untitled (Tecelar), 1957
Ink on Japanese paper, 92,6 x 61,6 cm
Courtesy of Museo Nacional Centro de
Arte Reina Sofía, Madrid

Alice Anne Parker (Severson)

Near the Big Chakra, 1971
Video, b/w, colour silent, 13'45"
Introduction to Humanities, 1972
Video, sound, 2'14"
Courtesy of Arsenal - Institute for Film
and Video Art



Michelle-Marie Letelier

*Outline for the Bonding
(extended installation)*
2017-21
Film still
© Michelle-Marie Letelier

Rory Pilgrim

Software Garden, 2016-18
HD video (colour, sound, 51'29"),
screen printed plastic bags
Credits Software Garden, 2019
Poster paint on paper, 101,5 x 137 cm
Poster and lettering painted by
David Andrews
Courtesy of the artist and andriessse
eyck galerie

Sergio Prego

Double Screen (for undefined film), 2021
Wood, polyethylene film, fan,
420 x 840 cm
Cowboy Inertia Creeps, 2003
Video, colour, sound, 3'47"
Bug Permutations, 2010
Video, colour, sound, 3'
Coordinates On And Through Timothy,
2010
Video, colour, sound, 1'
Courtesy of the artist

Victoria Santa Cruz

Me gritaron negra, 1978
Video, b/w, sound, 3'58"
Courtesy of OTA-Odin Teatret Archives

Tomás Saraceno

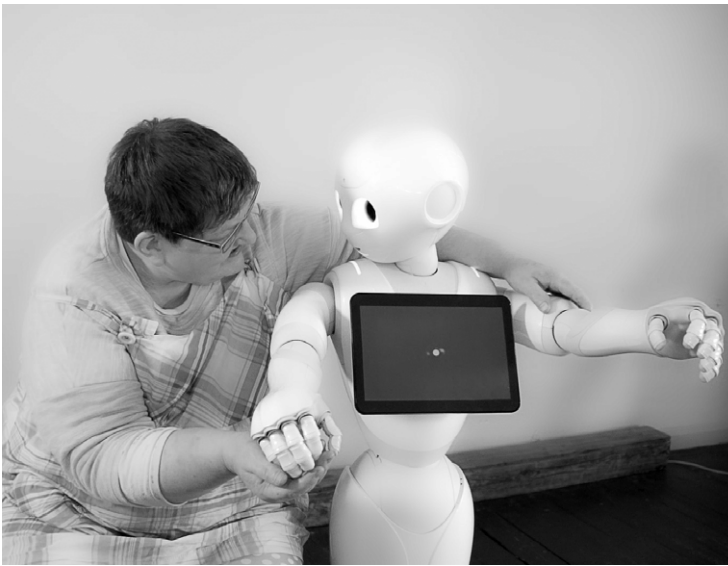
*Hybrid solitary solitary
semi-social Instrument BD+06 2036 built
by: a solo Nephila edulis – four weeks, a
solo Agelena labyrinthica – two weeks,
a solo Theridiidae sp. – one week and
a quintet of Cyrtophora citricola – one
week*, 2018
Spidersilk, carbon fibre, glass, metal,
44,6 x 45 x 45 cm
Courtesy of the artist; Andersen's,
Copenhagen; neuggeriemschneider,
Berlin; Pinksummer Contemporary Art,
Genoa; Ruth Benzacar, Buenos Aires;
Tanya Bonakdar Gallery, New York/
Los Angeles

Spider/webs & Tomás Saraceno

*Invertebrate Rights for "Zin Ex. Body and
Architecture"*, 13,819,062,021 years, ABB
(After Big Bang)
Endemic spider/web sensed and felt
at 1-300 Hz, sunlight, air, open letter,
variable dimensions
Courtesy of the artist and
Arachnophilia

Bárbara Wagner & Benjamin de Burca

Faz que vai, 2015
2K video, colour, sound, 12'
Courtesy of the artists and Fortes
D'Aloia & Gabriel, São Paulo/Rio
de Janeiro



Rory Pilgrim

Software Garden
2016-18
Film still
Courtesy of andriessse eyck galerie



**Bárbara Wagner
& Benjamin de Burca**

Faz que vai

2015

Fotograma

© Bárbara Wagner
& Benjamin de Burca

TABAKALERA



**INTERNATIONAL
CENTRE FOR
CONTEMPORARY
CULTURE**

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20012 Donostia/San Sebastián

Exhibition Hall opening hours

Tuesday - Sunday

12:00 - 14:00 pm / 16:00 - 20:00pm

Closed on Mondays

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In collaboration with San Sebastian International Film Festival and Elías Querejeta
Zine Eskola and with the support of Goethe Institut



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival



ELÍAS
QUEREJETA
ZINE
ESKOLA



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