

Larruak
eta izurrak

Nora Aurrekoetxea
June Crespo
Yael Davids
Iman Issa
Sahatsa Jauregi·Tripak
Kimia Kamvari
Lúcia Koch



ENGLISH

24.02.2024
- 02.06.2024
EXHIBITION
HALL

As the centre commemorates the 100th anniversary of Eduardo Chillida, the exhibition *Larruak eta izurrak* (Skins and Folds), curated by Laura Vallés Vilchez, stands as the first of Tabakalera's three exhibitions aimed at offering different perspectives on the legacy of this great sculptor and the different approaches of today's local and international contemporary sculpture scene.

The current exhibition places a spotlight on a new generation of Basque sculptors through works by Sahatsa Jauregi, June Crespo, Kimia Kamvari, and Nora Aurrekoetxea, artists that are already receiving international acclaim with their own unique and personal visual language. These local perspectives are in dialogue with artistic focuses from diverse contexts, including those represented by Yael Davids, Iman Issa, and Lúcia Koch.

All of these artists stand apart thanks to their singular approaches to materials and space, as well as their connection with the body and movement, addressing their sculptural practice through an increasingly performative lens to create seemingly living creations. It is precisely this espousing of the body and movement that has led these sculptors to explore new collaborations with other artists and collectives from the contemporary dance and performance spheres, inviting them to create new dialogue with their pieces. During the exhibition, the performing arts company Tripak will collaborate on the installation by Sahatsa Jauregi and Beatriz Setién, Antonio Menchen and Maia Villot on the ones by June Crespo. They will all perform live at the exhibition hall to activate those sculptural pieces.

In addition to these artistic activations, the public programme will be rounded out with *Arte Makina*, the contemporary art course being offered together with artists, guided visits, film programming, a course aimed at teaching professionals, and periodic Feldenkrais classes taught by somatic educators Sirah Badiola and Paula Rodríguez that will take place in the exhibition hall itself.

This living perspective on Basque sculpture's current moment will be complemented with the work of artist Olatz Otalora, who was invited by the curator to weave together the process's documentation and

place the exhibition's projects in relation with other initiatives offered by Tabakalera to support artists.

We would like to give particular thanks to the curator Laura Vallés Vílchez for her excellent work bringing together fresh collaborations between artists as well as new commissions to this exhibition, and to all of the artists that have participated in this project.

Tabakalera
San Sebastian
February 2024

Lārruak
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Larruak eta izurrak ————— How do you make a furrow? How do you trace a furrow when, in doing so, you go fast, you go far, but you must go in the direction proposed by the furrow? As the philosopher Isabelle Stengers underlines in 'Fervour and Lucidity. The Obligations of Instauration'¹, one is trapped within the furrow. However, the fact that our intuitions, abstractions, or speculations make a furrow is not a denouement in itself, but the recognition that it is possible to escape from that furrow. So, the question of 'how' unfolds its temporality and intentionality: 'when' to make a furrow? 'Why' carve it when the path it guides you down?

The question of the furrow is not an easy one, but it is essential. It has been with me for almost a decade. It involves a question of trust and commitment to knowledge beyond the medium, beyond the authority of disciplinary knowledge. However, 'letting go' also involves suspicion: the uneasiness of not knowing. Learning to 'not know' is the process that tests the question of the furrow. Learning to be attentive, to sustain attention with the confidence that it is possible to escape from the furrow, is what the artistic practices of this exhibition, *Larruak eta izurrak* (Skins and Folds), rehearse; it is also what the practice of exhibition making faces. Ultimately, what this curatorial endeavour proposes is the orientation of our conditions and processes of learning towards the confidence of learning to 'not know' in order to learn how to learn again: to give priority to a curious, caring and pleasurable way of cultivating oneself, in which form does not precede matter.

Beginning with a shift in sculptural practice towards the notion of the body in the human, animal and machinic worlds, this exhibition displays a plurality of sculptures, installations and objects that recover, after decades of historical detachment, the rootedness of touch as a caress or as the formalisation of a longing for the furrow, that is, for thinking how, when and why to sustain

1 Isabelle Stengers, "Fervor y lucidez. Las obligaciones de la instauración", *Concreta Online*, 2017.

a certain attention, intensity and depth that situates us and confronts us with what we don't understand.

The incomprehension, apathy, and disagreement marking the violence of this complex world we inhabit calls for other forms of learning, discernment, and collaboration. For this reason, care and violence, inherent to the logics of sculpture, become visible on this occasion as forms of kinship through vibrant matters such as metal, concrete, resin, sheep's wool, blood powder, casein, glass, and skin. Through these different materialities, the participants in this exhibition ponder the urgencies and discontent of our contemporaneity.

Nora Aurrekoetxea



Nora Aurrekoetxea
Erdibitu, 2023
Courtesy of Galería Juan Silió, Madrid

Nora Aurrekoetxea (Bilbao, 1989) believes that 'a curve is a sling, a road, is to bend the fabric'² For years she has been concerned with the radical nature of love, with that expression that the Spanish language does not have, to 'fall in love', *tomber amoureux*, which emphasises the act of falling, awakening the contradiction of violence. The fall, the collapse, this inertia requires our protection: how can we protect ourselves from a pain invoked but not yet suffered? Trained as a sculptor, *KAIA* and *Erdibitu*'s pieces (2023), recently created at the Rijksakademie and inspired by soft materials that divide the visible from the

2 Vera Martín Zelich, on Nora Aurrekoetxea about *Kurba* in *Raccon*, Hospitalet de Llobregat, 2023.

invisible, make their folds into skin: concrete canvases, towels and reinforcement bars tighten a scene. Lying down or standing upright, they generate a friction, a drive between *KAIA*³, 'quay' and *Erdibitu*, 'a body that splits in two' in Basque: a birth, an image unfolds, what must have happened between them? These concrete structures that are forged, moistened by contact, interdependent, need each other and thus sustain themselves.



Iman Issa
Self-Portrait (Self as William S. Burroughs),
2019
Courtesy of Rodeo Gallery, London

Iman Issa

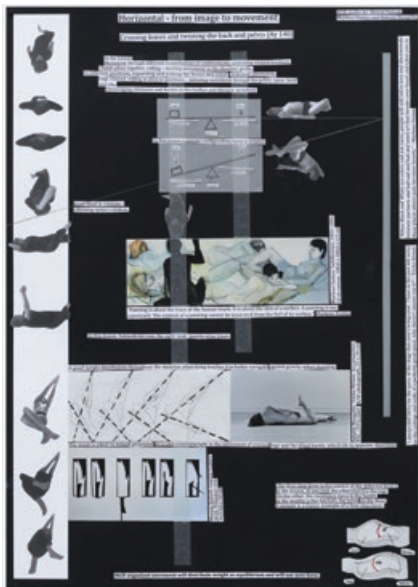
On the other hand, Iman Issa (Cairo, 1979) retrieves herself. She is not interested in the viewer's expectations and desire to interpret a work; she demands implication rather than explanation. As Susan Sontag warned in 'Against Interpretation', Issa distrusts our mimetic faculty, i.e. representation. That is why, in *Proxies, with a Life of Their Own* (2019-present), she presents a series of self-portraits that are simultaneously portraits of other figures, including Alenka Zupančič, William S. Burroughs and Christa Wolf. These depictions – their titles tell us – have a life of their own. The lives of artefacts and their ways of presenting themselves in museum contexts through excessive mediation is what Issa is interested

in. Trained as a photographer, if anything she is concerned with the frequent assumption of 'the lack of a

3 Kaia is also the name of her niece, the reason for the title of the piece, as it is from the interaction with her that the reflection present in the proposal arises.

work's ability to assert (on its own and without the help of its creators or curators) control over its context and define its means of reception'⁴, something that, on the contrary, seems to be expected of photographs. The aura of photographs creates a furrow that goes fast, but, in its imperishable representation, its pretended authenticity makes it hostage to that furrow.

Yael Davids



Yael Davids

Horizontal- from image to movement, 2021

Courtesy of the artist and Migros
Museum für Gegenwartskunst

For Yael Davids (Kibbutz Tzuba, 1968), indeed, 'one is always plural'⁵. This performance artist conceives of the body as an archive of shared histories of pain and ability. The body is also the emancipatory tool that allows the confidence to learn to 'not know' in order to learn to how learn again. However, as Issa suspects and Davids notes, 'art institutions are more oriented to care for the artefact than the body'⁶. Hospitality is not only a kind gesture, but also matter. For this reason, relying on collaboration with her family (Andre van Bergen, Tara-Jay van Bergen) and Centro de acercamiento a lo rural (CAR), as well as the use of

materials such as wood and glass, the artist frames a space for the body in which canvases with fabrics act as walls. Using sheep's wool left over from the cheese-making process, a raw material that is discarded,

4 Iman Issa, "I, the Artwork", Kunsthalle Wien, 2021.

5 Yael Davids in conversation with Laura Vallés Vilchez, "One is Always Plural", *Concreta*, n. 17, 2021. English translation available online: <http://editorialconcreta.org/One-is-Always-Plural>

6 Yael Davids, *I am going to be your last teacher*, Roma Publications, Amsterdam, 2023.

Dauids invites to weave a series of mats and use them to create the conditions for learning the Feldenkrais method, as well as an ethical and aesthetic experience around sustainability and breathing politics. Founded by the engineer and physicist Moshé Feldenkrais and based on introspection and freedom of movement, the method is periodically rehearsed in the galleries, excavating bodily territories and mobilising the stories and conflicts behind these experiences full of intimidations and dense structures. Thus, Tabakalera is transformed into a school by Sirah Badiola and Paula Rodríguez, somatic educators accredited in this method aimed at strengthening learning systems and contexts, including those of Dauids with his daughter.



Sahatsa Jauregi • Tripak
Azpitik doaz, 2024
Courtesy of the artist

Sahatsa Jauregi

Sahatsa Jauregi (Itaparica, 1984) proposes a gaze through metal that defines another heavy structure, the fruit of experiences with other bodies, namely those of the TRIPAK company formed by Andrea Berbois, Maite Mugerza, Marina Suárez, and Natalia Suárez. This sculptural system of a machinic nature, at the disposal of these bodies, serves as a backdrop,

but also as a figure of a dramaturgy that raises images of tools, lead, prosthetic entities, weapons, and wars. An uprising that goes beyond the sculptural to become a scene in which friendship and participation generate a system of trust that precedes the formalisation of the material. For Jauregi, "It is very important

to attend to each object⁷, it is almost like having an animist attitude, where you are not someone who knows more about that object'. Yet, on this occasion, and in a context of cooperation and interdependence, these women listen to each other to generate a visual violence, a rarity, of which a dramatisation will take place on three occasions: during the opening, at the axis, and for the closing of the exhibition.



June Crespo
Research carried out at Artium Museoa with Estanis Comella and Josu Bilbao, as part of the exhibition *Helmets*, 2021.
Photo credit: Roberto Ruiz

June Crespo

June Crespo (Pamplona, 1982) recuperates *Core* (2021-2024), a set of sculptures made in concrete from steel drum formworks, whose process and evolution was recorded along with the filmmaker Maddi Barber, in a journey following the extraction of the raw material, its mixing, processing and consolidation. However, both the series and the film, on this occasion, change—their—'raw materials' are fragmented and re-presented. For this artist, inside the material lies its form, and across the different moments in which these lives pulsate, images and possibilities of crystallisation appear. From the lived experience of making the work, a desire is born

to involve action and speculative gesture in the traces or furrows of hard, robust materialities, parasitised by kindly soft foam rubber. On this occasion, the movement of the invited bodies of Beatriz Setién, Maia

7 Sahatsa Jauregi, "Un viaje de euforia y desencanto", Metal Magazine, 2021: <https://metalmagazine.eu/post/sahatsa-jauregui>

Villot and Antonio Menchen become a motor of form and a user's manual, a tool, for their mediation during the exhibition: a device of sculptures that operate as a public square with materials that merge with the architecture of Tabakalera, involving themselves in its pedagogical agency for transformation.



Lúcia Koch
Sans fin, 2022
Courtesy of Carlier|Gebauer Gallery, Berlin

Lúcia Koch

Lúcia Koch (Porto Alegre, 1966) also combines the fluidity of memory with the robustness of architecture, through an attentive gaze on what surrounds or defines an environment. Halfway between sculpture, installation and photographic image, this artist builds ephemeral spaces that are sensitive to the natural passing of time. Ethereal games which, on this occasion,

are tinged with blood red melted into the earth. *Sans fin* (2022) hangs by a thread that only unfolds when it reaches the exhibition. As Aurora Fernández Polanco wrote in another place that could well be this one: 'the fold envelops it: it doesn't explain it or make it explicit, but implies it. And one of those curls of the fold involves the material conditions of production, the forms of life, the uses and proposals of other ways of inhabiting the world'⁸.

8 Aurora Fernández Polanco, «Ensayar, dar a ver. Desplegar» in Bulegoa and Azkuna Zentroa (ed), *El ensayo de la exposición (1977-1997)*, Concreta Textos, Valencia, 2024.



Kimia Kamvari

Hers is a beautiful reflection that, in this journey, leads us to Kimia Kamvari (Cologne, 1986), who recalls how, when she arrived in Astigarreta (a village of barely twenty inhabitants) after living in Teheran (a metropolis with more than twelve million

Kimia Kamvari
Gáv, 2024
Courtesy of the artist

inhabitants), she entered a period of somnolence: ‘a state that lies between sleep and wakefulness’⁹, which could be likened to the antechamber of death, that moment in which the gaze engages for the last time. Perhaps this is why, for Kamvari, it could be said that ‘every picture that is captured is a posthumous form’, which has a lot to do with the idea of furrow as limit and violence. ‘The limit is the environment, which is our connection to the world. When we start a search, we have to overcome a limit, which means understanding it, making it our own’. In her engagement with the urgencies of our global and wounded present, the light-sensitive celluloid gives shape to a series of photographs in which the backs of the cattle are confused with the hillsides on which they reside in a kind of somnolence that points to their becoming, and a milk knife acts as a tool to compose a volumetric sculpture made out of blood powder that is displayed at Tabakalera.

9 Kimia Kamvari, “Recuerda el vuelo, el pájaro muere”, *Nature Change*, Cristina Enea Foundation, San Sebastian, 2020.

Larruak eta izurrak is not conceived as an isolated exhibition, but as a system of intertwined events and states that, from the question of the furrow, negotiates limits and definitions beyond the authority of disciplinary knowledge. If, as Kamvari points out, 'we conceive of language as a limit and our knowledge of the world is limited to the words we know, then the lack of language can be understood as an absence of limits where notions of things go beyond words'. Something similar happens with artistic practices that go beyond the medium. The transdisciplinarity promoted by knowledge factories such as Tabakalera, the one that hosts us on this occasion, stands as a contemporary symptom that bursts forth in the face of the idleness and indifference of the crimes that suffocate and surround us. It is increasingly indisputable that disciplinary knowledge lacks the holistic approach that, on the contrary, a multiplicity of abilities or expertise within a field provides when they become entangled.

For this reason, in this collaborative and shared curatorial endeavour, the special testimony of which is recounted by Olatz Otalora, priority is given to implication over explanation, attention is embraced over representation, and we operate by contrasts and not by opposition. To think with Terry Eagleton, perhaps this is the only way to build hope without optimism, or, if we follow Isabelle Stengers, this might be the only way to reclaim hope on the edge of the abyss.

Laura Vallés Vílchez

NORA AURREKOETXEA
(Bilbao, 1988)

Erdibitu, 2023
Concrete canvas and towels.
213 × 84 × 88 cm

KAIA, 2023
Concrete canvas, towels,
and rebar.
265 × 86 × 84 cm
Galería Juan Silió, Madrid

JUNE CRESPO
(Pamplona, 1982)

User manual for *Core*, 202

Dramaturgy: Beatriz Setién, Maia
Villot, and Antonio Menchen

Foam rubber.
46 x 185 cm, 58 x 155 cm,
29 x 155 x 58 cm
New production

The research involves interaction with
the following works:

Untitled, 2024
Maddi Barber and June Crespo
Two discarded outtakes from the film
Core, 2022
21:56 min
Performer Antonio Menchen

Core, 2022
Reinforced concrete, pigments,
and paint.
45,5 x 66,20 x 138 cm

Core, 2022
Reinforced concrete, pigments,
and paint.
40 x 138,7 x 138 cm

Core, 2022-2024
Reinforced concrete, pigments, paint
and foam rubber.
69 x 185 x 158 cm

Galería CarrerasMugica, Bilbao

Core, 2021
Reinforced concrete, pigments,
and paint.
49 x 170 x 100 cm

Core, 2022
Reinforced concrete, pigments,
and paint.
62 x 120 x 87 cm

Galería Ehrhardt Florez, Madrid

Yael Davids
(Kibbutz Tzuba, 1968)

*Breathing Comes as We Cry and Face
the Weight Against Gravity*, 2024
Wood, glass, wool, fabric, metal and
paper collage.
8 x 3 x 8,3 m

New production

Project presented in collaboration
with Andre van Bergen, Tara-Jay van
Bergen and Centro de Acercamiento
a lo Rural - CAR with the support of
Mondriaan Fonds.

Iman Issa
(Cairo, 1979)

Self-Portrait (Self as Alenka Zupančič),
2020
3D print, epoxy, acrylic, paint,
metal posts.
64 x 42,5 x 50 cm

*Self-Portrait (Self as
William S. Burroughs)*, 2019
3D print, acrylic, epoxy, paint.
43 x 26 x 39 cm

Self-Portrait (Self as Christa Wolf),
2022
3D print, paint, metal posts.
63 x 27 x 43 cm

Rodeo Gallery, London

Sahatsa Jauregi
(Itaparica, 1984)

Azpitik doaz, 2024
Steel.
300 x 500 x 200 cm
New production

Kimia Kamvari
(Cologne, 1986)

Gâv, 2018-2024
Analogue imprints on baryta paper.
Variable dimensions

Gala, 2024
Replica of the sacrificial knife, Zuaneta
farmhouse, Matxinbenta
Galalita.
35 x 4 x 2 cm

Capital, 2024
Blood powder.
Variable dimensions
New production

Lúcia Koch
(Porto Alegre, 1966)

Sans fin, 2022
Printed cloth and aluminium frame.
243 x 500 x 100 cm
1 + 1 AP edition

Carlier | Gebauer Gallery, Berlin

PROGRAMME OF ACTIVITIES

Larruak eta izurrak proposes different activities to make its research public: (1) activations of dramaturgies and performances during the opening, the central axis and finissage of the exhibition, (2) weekly Feldenkrais sessions, (3) visits in dialogue, (4) Kameleoiak Gara! art workshops for families and the (5) course on contemporary art Arte-makina.

Those formats are based on the conceptual framework of the exhibition and on the institutional framework of Tabakalera's mediation department.

Their combined efforts are focused on ways of creating audiences, communities of interest and capacity for context and change.

SAHATSA JAUREGI / TRIPAK

Activation for *Azpitik doaz*

23/02/24 - 19:00

03/05/24 - 18:00

31/05/24 - 19:00

YAEL DAVIDS

Feldenkrais demonstration with
Tara-Jay van Bergen

24/02/24 - 12:00

YAEL DAVIDS / SIRAH BADIOLA AND PAULA RODRÍGUEZ

Feldenkrais sessions

Every Tuesday 18:00

JUNE CRESPO / BEATRIZ SETIÉN, ANTONIO MENCHEN AND MAIA VILLOT

Activation for *Core*

04/05/24 - 12:00

01/06/24 - 12:00

OLATZ OTALORA

31/05/2024 - 18:00

VISITS IN DIALOGUE

06/03/24

20/03/24

10/04/24

24/04/24

08/05/24

22/05/24

18:00 Spanish - 19:00 Basque

KAMELEOIAK GARA!

Family art workshop

16/03/24

20/04/24

18/05/24

11:00 Basque

ARTE-MAKINA

An approach to contemporary art

07/03/24 Isabel de Naverán ES

21/04/24 Ibon Salvador EU

25/05/24 Amaia Vicente ES

30/05/24 Ana Arsuaga (Verde

Prato) EU

18:00

ACKNOWLEDGEMENTS

All participating artists
Galería CarrerasMúsica
Rodeo Gallery
Carlier | Gebauer Gallery
Galería Juan Silió
Galería Pedro Cera
Amelie Aranguren (CAR)
André van Bergen
Tara van Bergen
Maddi Barber
Estanis Comella
Josu Bilbao

Beatriz Setién
Filiep Tacq
Ibon Aranberri
Bulegoa
Bárbara Rodríguez Muñoz
Nuria Enguita
Rafael Barber
Xabier Salaberria
Jon Mikel Euba
Pablo Martínez
Nader Koochaki
Ane Rodríguez Armendariz



TABAKALERA



**INTERNATIONAL
CENTRE FOR
CONTEMPORARY
CULTURE**

Andre Zigarrogileak plaza, 1
20012 Donostia / San
Sebastian

EXHIBITION HALL OPENING
HOURS
Tuesday-Sunday
12:00-14:00 / 16:00-20:00
Closed on Mondays

INFORMATION

T. [+34] 943 218 855
M. info@tabakalera.eus

OFFICE

T. [+34] 943 011 311
M. tabakalera@tabakalera.eus
tabakalera.eus