

MUGATXOAN® 2009

LABORAL, GIJÓN FROM 17 TO 21 JUNE
FUNDAÇÃO DE SERRALVES, PORTO FROM 25 TO 29 JUNE
ARTELEKU, DONOSTIA FROM 1 TO 20 SEPTEMBER



MUGATXOAN IS AN ARTISTIC PROJECT CREATED BY ENTRECUERPOS-MUGATXOAN CULTURAL ASSOCIATION, ACTIVE SINCE 1998. MUGATXOAN, IN BASQUE, MEANS “ON THE BORDER”. THIS DEFINITION CONFIRMS OUR WILL TO PLACE THE PROJECT IN A CONCEPTUAL TERRITORY THAT HAS NO INTENTION OF TURNING ITSELF INTO A CLOSED SPACE, ENABLING US TO WELCOME THE CHANGES IN CREATIVE ATTITUDES, TO INVENT OTHER RESOURCES OR TO OFFER UNPREDICTABLE NARRATIVES.

MUGATXOAN IS CONSTRUCTED USING THE IDEA OF INTERMEDIATE SPACE AS A PLACE FOR THE CIRCULATION OF CODES, REDEFINED BY THE CONTINUOUS COMINGS AND GOINGS THAT IT IS SUBJECT TO.

IT IS CONCEIVED A KIND OF TRANSIT, AS A PROCESS OF GOING FROM ONE SPACE TO ANOTHER AND AS THE PLACE AND THE TIME WHERE THIS PASSAGE OCCURS; FOR THIS REASON, IT REACHES ITS FULL SIGNIFICANCE WHEN IT TRAVELS AROUND THE THREE CITIES WHICH HOST THE PROJECT.

FROM ITS OUTSET, ARTELEKU (DONOSTIA-SAN SEBASTIÁN) HAS SUPPORTED THE PROJECT AND HAS BEEN THE PRODUCER AND THE PLACE WHERE MUGATXOAN HAS DEVELOPED. THE NEED FOR CREATING RELATIONSHIPS WHICH ENABLE VINDICATING CULTURAL PROJECTS TO BE DEVELOPED IN UNIQUE PLACES FOR EXPERIMENTATION GAVE RISE TO THE COLLABORATION WITH THE FUNDAÇÃO DE SERRALVES (PORTO) IN 2001. IN 2008 THE FOURTH ASSOCIATE CO-PRODUCER, LABORAL DE GIJÓN, WAS INCORPORATED.

A FUNDAMENTAL PART OF THE DEVELOPMENT OF MUGATXOAN IS DIRECTLY RELATED TO THE YOUNG ARTISTS WHO TAKE PART IN THE WORKSHOPS, WHO HAVE GUIDED US WITH THEIR NEEDS TO STRUCTURALLY MODIFY THE PROJECT.

THIS GAVE RISE, IN 2001, TO A PAUSE FOR TRANSFORMATION, A SITUATION FOR REFLECTION AND STRUCTURAL CHANGE AND THE FIRST CO-PRODUCTIONS,

IN 2007 WE CALLED ON SEVERAL OF THE PRODUCED ARTISTS TO REFLECT ON WHAT MUGATXOAN HAD BEEN TO THEM AND WHAT IT COULD BE IN THE FUTURE AND WE MADE A DETAILED EXAMINATION OF THE ASPECTS SPECIAL TO THE PROJECT, THOSE THAT DEFINED IT, THOSE THAT WERE NECESSARY AND THOSE THAT COULD BE ELIMINATED. FROM THESE MEETINGS CAME A WORKING GROUP WHICH HAS ACCOMPANIED US SINCE THE 2008 EDITION, CALLED MIAKETAK (EXPLORERS).

AT PRESENT, WE ARE CARRYING OUT ARCHIVE WORK, COMPILING IMAGES AND INTERVIEWING THE ARTISTS WHO, SINCE 1999, HAVE BEEN PART OF OUR JOURNEY AND WHICH WILL BE INCLUDED ON THE NEW WEBSITE AND IN THE DOCUMENTARY *MUGATXOAN HAMAR*.

MUGATXOAN[®] 2009

PRESENTATIONS
LECTURES
WORKSHOPS



MUGATXOAN 2009 OFFERS A PROGRAMME OF SEVERAL WEEKS IN EACH OF THE CITIES WHERE IT IS HELD, WITH DIFFERENT EXAMPLES OF CONTEMPORARY ARTS (PERFORMANCE, VISUAL ARTS, DANCE, DRAMA) SETTING ASIDE ROOM FOR RESEARCH, REFLECTION AND THE PRODUCTION OF NEW WORKS.

IN **LA LABORAL**, COINCIDING FOR THE FIRST TIME, TWELVE WORKS BY THE ARTISTS THAT WE HAVE PRODUCED BETWEEN 2001 AND 2008 WILL BE PRESENTED. THESE YOUNG ARTISTS WERE SELECTED VIA THE DIFFERENT INTERNATIONAL INVITATIONS MADE DURING THE LATEST EDITIONS, TAKING PART IN THE WORKSHOPS AND DEVELOPING THEIR INDIVIDUAL PROJECTS. WE HAVE ACCOMPANIED THESE PROJECTS, GIVING THEM THE TIME AND SPACE TO GO AHEAD WITH THEIR PROCESS AND PRESENTATION.

THE WORKS THAT YOU WILL BE ABLE TO SEE IN DIFFERENT PARTS OF LABORAL, CITY OF CULTURE, ARE REMARKABLE FOR THEIR CONCEPTUAL HETEROGENEITY, THE DIVERSITY OF OPTIONS WHEN CHOOSING THE MEDIA, AS WELL AS THE PLURALITY OF THE CONCEPTS ON SHOW. ALMOST ALL OF THEM ARE CONCEIVED WITH THE DESIRE TO GO BEYOND THE LIMITS IMPOSED BY THE CLASSICAL DISCIPLINES.

A TOUR OF THIS WORK, WITH THE AIM OF REVISITING OUR RECENT MEMORY IN ORDER TO TAKE STOCK OF THE PRESENT AND THINK OF THE FUTURE.

IN THE **FUNDAÇÃO DE SERRALVES**, CONTINUING WITH THE IDEA OF REVIEWING MEMORY, WE ARE TAKING TIME OUT AND IN THIS SENSE, WE ARE GOING TO TAKE A CLOSER LOOK AT THE IDEA OF SUSPENDED TIME WITH THE PRESENTATION OF FIVE WORKS. FOUR OF THEM SHARE THE USE OF VIDEO AS THE TOOL FOR TEMPORAL AND SPATIAL EXPRESSION, QUESTIONING THE LINEAR INTERPRETATION OF EVENTS. THE WORK BY OSKAR GÓMEZ MATA WORKS WITH THE NOTION OF KAÏROS WHICH MEANS BEING PROPERLY SYNCHRONISED WITH THE WHOLE. IT DESCRIBES THE QUALITY OF TIME, OR RATHER, RECOGNISING THE OPPORTUNE MOMENT TO ACT.

BOTH PROGRAMMES ARE COMPLETED BY LECTURES AND ENCOUNTERS AIMED AT CONTEXTUALISING THE WORK OF THE ARTISTS AND THE PRODUCTION OF CONTENT.

IN SEPTEMBER, IN **ARTELEKU**. WE ARE OFFERING A WORKSHOP WITH MARTEN SPANGBERG AND TOR LINDSTRAD (*INTERNATIONAL FESTIVAL*), A PROJECT THAT MOVES BETWEEN PERFORMANCE AND ARCHITECTURE, PUTTING NEW FORMS OF COLLABORATION INTO CIRCULATION, HOPING THAT THEY MAY GROW WITHIN THE CULTURAL SECTOR. THEIR PROJECT, "THE THEATRE" SETS OUT TO COMMENT UPON CONTEMPORARY CULTURAL PRACTICES AND THE ECONOMY THROUGH AN ACTIVE ENDEAVOUR TO CONSTRUCT, THROUGH WORK, A PRESENT-DAY ALTERNATIVE.

IN ADDITION, THE DOCUMENTARY *MUGATXOAN HAMAR* WILL BE SCREENED. BEGINNING IN 2008, IT SHOWS IMAGES THAT REFLECT FLEETING MOMENTS OF THE PROJECT.

AS IN THE CASE OF THE DOCUMENTARY, THE **MUGATXOAN 2009** PROGRAMME TAKES A JOURNEY BACK THROUGH THE TEN YEARS OF THE PROJECT, RETURNING ONCE MORE TO VISIT PLACES WE HAVE ALREADY PASSED THROUGH, IN ORDER FOR US TO MOVE ON.

LA LABORAL

Presentations

17 June	19:00 <i>Desde. La Laboral.</i> Edurne Rubio 21:00 <i>Proyecto (archivo de intentos íntimos).</i> Amaya González Reyes. <i>Précipité.</i> Bénédicte Zanon y Jonathan Merlin <i>Escala.</i> Marta Bernardes
18 June	19:00 <i>Desde. La Laboral.</i> Edurne Rubio 21:00 <i>200g.</i> António Julio, <i>El eclipse de A.</i> Amaia Urria
19 June	19:00 <i>Desde. La Laboral.</i> Edurne Rubio 21:00 <i>Los cuerpos cuando caen hacen ruido.</i> Alejandra Pombo <i>A space odyssey.</i> Cuqui Jerez
20 June	19:00 <i>Desde. La Laboral.</i> Edurne Rubio 21:00 <i>Dora dream.</i> Sandra Cuesta <i>El caso del espectador.</i> María Jerez
21 June	17:00 <i>Desde. La Laboral.</i> Edurne Rubio 19:00 <i>Plastificación.</i> Larraitz Torres. <i>Finalmente. ¿con título o sin título?.</i> Loreto Martínez Troncoso

Lectures

17 June.	17:00 <i>Presentación proyecto.</i> Blanca Calvo y Ion Munduate
19 June.	17:00 <i>Quimeras y Altares.</i> Laurence Rassel
20 June.	17:00 <i>International Festival.</i> Marten Spangberg
21 June.	13:00 <i>Cuerpo/Espacio/Memoria.</i> Santiago Eraso

FUNDAÇÃO DE SERRALVES

Presentations

25 June	22:00 <i>Dora dream.</i> Sandra Cuesta y Larraitz Torres.
26 June	22:00 <i>El eclipse de A.</i> Amaia Urria
27 / 28 June	22:00 <i>Kaïros, Sísifos y Zombies.</i> Cia l'Alakran
29 June	22:00 <i>El caso del espectador.</i> María Jeréz

Lectures

26 June. 17:00	<i>Talking with Sandra Cuesta and Larraitz Torres</i>
29 June. 17:00	<i>Talking with Amaia Urria</i>

ARTELEKU

Workshop

From 1 to 12 September

Marten Spangberg y Tor Lindstrad (Stockholm)

Presentations

16 September	21:00 <i>Several artists</i>
17 September	21:00 <i>Several artists</i>
18 September.	21:00 Documental Mugatxoan Hamar
19 September.	21:00 <i>Several artists</i>

An associate project co-produced by:



SERRALVES

laboral
teatro

With the Collaboration of:

swiss arts council
prohelvetia

FROM 17 TO 21 JUNE. 19:00. LABORAL
* (EXCEPT 21 JUNE AT 17:00)



DESDE. LA LABORAL (2009)
EDURNE RUBIO.

PRODUCTION: LA LABORAL THEATRE

DURATION: 1 HOUR

VENUE : TOUR AROUND VARIOUS SPACES OF THE CITY OF CULTURE

"THE ORIGIN DOES NOT MEAN THE PROCESS OF BECOMING THAT WHICH HAS EMERGED, BUT MUCH MORE, THAT WHICH EMERGES OUT OF THE PROCESS OF BECOMING AND DISAPPEARING. THE ORIGIN STANDS IN THE FLOW OF BECOMING AS A WHIRLPOOL. OUR PAST AND OUR HISTORY ARE AT THE SAME TIME OUR FUTURE".

WALTER BENJAMIN

DESDE IS AN ARTISTIC PROJECT WITH *SITE-SPECIFIC* CHARACTERISTICS AND THE POSSIBILITY OF MOVING TO PLACES WHOSE ORIGINAL USE IS TRANSFORMED, CONVERTING THEM INTO ARTS CENTRES.

LA LABORAL, WHOSE PAST IS MORE RECENT THAT AT FIRST IT MIGHT SEEM, CARRIES WITH IT CONSIDERABLE EMOTIONAL CONTENT, PERHAPS DUE, MORE THAN TO ITS POLITICAL ORIGINS, TO THE FACT THAT ITS INHABITANTS WERE AND CONTINUE TO BE MAINLY CHILDREN AND TEENAGERS; LA LABORAL, THIS HUGE PLACE, ABOUT WHICH EVERYONE HAS SUCH FIRMLY-HELD OPINIONS, IS EXPERIENCING, ONCE MORE, A TIME OF CHANGE.

FOLLOWING A YEAR OF INTERVIEWS CARRIED OUT WITH A BROAD RANGE OF PEOPLE WHO HAVE BEEN OR ARE PART OF THE BUILDING, *DESDE. LA LABORAL* IS PRESENTED AS AN AUDIO-GUIDE, LIKE A GUIDED TOUR IN TIME AND SPACE THROUGH THE VOICES OF STUDENTS, TEACHERS, ARTISTS, POLITICIANS, WARDENS, NEIGHBOURS, ETC. IT IS A DOCUMENTARY WHERE THE FILMED IMAGE IS NOT NECESSARY BECAUSE THE AUDIENCE HAS THE CHANCE TO EXPERIENCE THE SPACES DESCRIBED IN THE AUDIO ACCOUNTS IN PERSON, THE DISCOURSE IS DEVELOPED USING THE FIELD OF MEMORY AND INTERPRETATION AND THE GAZE OF THE AUDIENCE IS ADDED TO THAT OF THE INTERVIEWEE, SO CREATING AN IMAGINARY SUPERPOSITION OF MENTAL SPACES. *DESDE* MEANS TIME AND SPACE: "FROM THEN...UNTIL NOW..." OR "FROM HERE...TO THERE..."

MANY THANKS TO ALL THE INTERVIEWEES AND ESPECIALLY TO LUIS FERNÁNDEZ FOR HIS INVALUABLE HELP.

EDURNE RUBIO. BURGOS 1974

SHE STUDIED FINE ART IN BILBAO. IN 1998 SHE RECEIVED A GRANT IN BELGIUM AND EVER SINCE THEN SHE HAS LIVED IN BRUSSELS.

HER WORK IS ABOUT INDIVIDUAL OR COLLECTIVE PERCEPTION OF TIME AND SPACE WHICH SHE CARRIES OUT THROUGH SPECIFIC INTERVENTIONS ON A PLACE OR CONTEXT. IN RECENT YEARS SHE HAS CARRIED OUT DOCUMENTARY-LIKE VIDEO OR AUDIO PROJECTS AND OFFERED THEM TO THE PUBLIC IN DIFFERENT FORMATS OR MEDIA: JOURNEYS, INSTALLATIONS, ENCOUNTERS, INTERNET.

SINCE 2006 SHE HAS COLLABORATED WITH CLARA RUBIO (SOCIOLOGY), WORKING ON THE PROJECT HISTORIAS GEMELAS (TWIN STORIES), A SUBJECTIVE ARCHIVE OF PARALLEL STORIES, REAL OR FICTIONAL, COLLECTED IN DIFFERENT COUNTRIES.

WEDNESDAY 17. 21:00. LA LABORAL



PROYECTO (ARCHIVO DE INTENTOS ÍNTIMOS) (2009)
AMAYA GONZÁLEZ REYES

BY: AMAYA GONZÁLEZ REYES

VIDEO ASSISTANTS: JOSÉ M. VIDAL VIDAL AND ISABEL MARTÍNEZ MARTÍNEZ.

CO-PRODUCTION MUGATXOAN 2008 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA

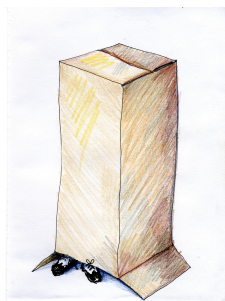
/FUNDAÇÃO DE SERRALVES / LA LABORAL THEATRE

VENUE: LA LABORAL THEATRE

AN OBSCURE ARCHIVE THAT YOU WOULDN'T BRING TO LIGHT, UNLESS IT WERE TO SPEAK ABOUT JUST THAT, ABOUT ALL THE SENSATIONS THAT ACCOMPANY IMAGINATION IN DESIRE, DREAMS, FRUSTRATION, ILLUSION, DISILLUSION...

SHARING THE MATERIAL FROM THE ARCHIVE WITH A STRANGER MEANS BREACHING THIS INTIMACY, WHICH IS WHY IT CANNOT SIMPLY BE EXHIBITED, IT CANNOT BE SHOWN FROM A DISTANCE, IT REQUIRES THE SPECTATOR TO DRAW NEARER.

AMAYA GONZÁLEZ REYES, SANXENXO, 1979. SHE USES ANYTHING AS AN EXCUSE FOR STARTING SOMETHING THAT SHE DOESN'T REALLY KNOW HOW IT WILL FINISH. SHE ALMOST ALWAYS WORKS WITH DOUBT AND UNCERTAINTY AS THE COMMON THREADS FOR PROJECTS THAT ARE RESOLVED WITH THE PASSING OF TIME, SINCE TIME IS IN FACT HER WORK IMPLEMENT, ALONG WITH HER DESIRE TO DO AND UNDO UNTIL SHE ARRIVES AT SOMETHING CONCRETE, WHICH SHE IMAGINES IS THE THING THAT SHE WAS SEARCHING FOR. SHE BELIEVES THAT SHE DOESN'T HAVE A THEME, BUT RATHER A METHOD, WORKING WITH EVERYDAY EXPERIENCES TO CARRY OUT PROJECTS THAT, STARTING FROM PERSONAL EXPERIENCE, TOUCH ON COMMON SUBJECTS, BUT THAT SHE CANNOT FIND THE RIGHT CRITERIA TO DEFINE WHAT IT IS THAT INTERESTS HER, SHE CANNOT CLASSIFY HER CONCERNS UNLESS IT IS THROUGH TERMS SUCH AS FINDS, WHIMS, COINCIDENCES, WANTS, ETC. SHE DOESN'T REALLY KNOW WHY SHE DOES WHAT SHE DOES, BUT SHE DOES KNOW HOW TO GO ABOUT DOING IT. SHE ENJOYS HERSELF, OR AT LEAST TRIES TO, EVERY POSSIBLE OUTCOME INTERESTS HER AND SHE TRUSTS IN TIME. HER FINE ARTS BACKGROUND AND THE ACT OF LETTING HERSELF GO HAVE HELPED HER TO CARRY OUT A RANGE OF PROJECTS AT THE SAME TIME AS MEETING PEOPLE FROM OTHER FIELDS WHICH, FOR A POTENTIAL EXPLORER ALWAYS GENERATES NEW MEANS OF DEPARTURE



ESCALA (2009)

MARTA BERNARDES

CO-PRODUCTION MUGATXOAN 2008 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA/FUNDAÇÃO DE SERRALVES / LA LABORAL THEATRE.

COLLABORATORS: MAGMA, ARCO DA VELHA

VENUE: LA LABORAL THEATRE

PRECISION, DECISION. EXERCISE IN GEOMETRY. DEFINE A POINT IN SUCH A WAY THAT WE CAN WALK TOWARDS IT, AWAY FROM IT OR THROUGH IT. GIVEN THAT THE POINT IS AN ABSTRACT UNITY WHICH INHABITS SPACE, IT NEEDS, IN ORDER FOR IT TO BE DEFINED, TWO INTERSECTING LINES. IN ORDER TO DEFINE, TO TRACE THESE LINES, WE NEED, FOR EACH ONE, TWO POINTS OR A POINT AND DIRECTION. IN ORDER TO DEFINE EACH OF THESE POINTS WE NEED TWO LINES THAT CROSS, OR COORDINATES. IN ORDER TO DRAW A SYSTEM OF COORDINATES IT IS NECESSARY TO DEFINE TWO OR

MORE AXES, WHICH IS TO SAY LINES, INTERSECTING PERPENDICULARLY AT A POINT WHICH WE COULD CONSIDER THE ZERO POINT IN RELATION TO WHICH THE VALUES AND THE DATA ARE STIPULATED. TO DRAW THESE TWO LINES WE NEED, FOR EACH ONE, TWO POINTS OR A POINT AND A DIRECTION. IN ORDER TO DEFINE A POINT WE NEED TWO INTERSECTING LINES OR A SYSTEM OF COORDINATES WITH A MINIMUM OF TWO AXES. IF YOU DARE, DEFINE A POINT IN THE MIDDLE OF SOMETHING OR IN SOME PLACE IN BETWEEN. THEN A DIRECTION.

MARTA BERNARDES WAS BORN, CONFOUNDING THE PROBABILITIES OF ANOTHER BEING BORN, IN 1983 IN PORTO. SHE WAS SUPPOSED TO HAVE BEEN NAMED EITHER RAQUEL OR MARTA ISABEL. FOLLOWING A LONG ARGUMENT, IT WAS FINALLY DECIDED UPON TO CALL HER MARTA RAQUEL. SHE HAD MILK TEETH UNTIL QUITE LATE ON. SHE DIDN'T HAVE ANY BROTHERS OR SISTERS, WHICH SADDENS HER. SHE WAS A TOP-CLASS ATHLETE AND GOOD STUDENT IN PRIMARY, DESPITE THE IMMENSE FEAR OF THE SECOND YEAR. LATER SHE CONTINUED TO BE A GOOD STUDENT: ESCUELA OITENTA, PIRES DE LIMA, SOARES DOS REIS, FINE ARTS IN PORTO, FINE ARTS IN PARIS AND SHE IS NOW HOPING TO MAINTAIN HER STANDARDS WITH HER PHILOSOPHY DOCTORATE IN MADRID. SHE IS PRACTICALLY A PROFESSIONAL STUDENT. SHE LIKES BLUE, YELLOW AND RED BECAUSE SHE KNOWS THAT WITH THESE THREE PLUS A CERTAIN AMOUNT OF CUNNING AND MODERATION, ALMOST ALL THE COLOURS IN THE WORLD CAN BE ARRIVED AT. SHE IS A FRIEND TO IMPORTANT PEOPLE, BUT ABOVE ALL SHE IS IMPORTANT TO FRIENDLY PEOPLE. FOR FURTHER INFORMATION, PLEASE TYPE MARTA BERNARDES IN GOOGLE. THANK YOU.



PRÉCIPITÉ. (2009)

SIDWAYS GLANCES FROM THE CORNER OF THE IMAGE

BÉNÉDICTE ZANON Y JONATHAN MERLIN

CO-PRODUCCIÓN MUGATXOAN 2008 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA/ FUNDAÇÃO DE SERRALVES /TEATRO DE LA LABORAL

LUGAR: TEATRO DE LA LABORAL

CO-PRODUCTION MUGATXOAN 2008 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA/ FUNDAÇÃO DE SERRALVES /LA LABORAL THEATRE
VENUE: LA LABORAL THEATRE

"I MOVE MY HAND SIDWAYS, AT MEDIUM HEIGHT. THE BODY MOVES SLOWLY AROUND THIS HAND, STAYING VERY CONCENTRATED. THE PATH IS DEFLECTED SLIGHTLY TO THE LEFT."
OUR WORK IS CONSTRUCTED USING INSTALLATIONS, BODY STATES, INTIMATE SOUNDS, LINES AND PERSPECTIVES.

TWO BODIES IN THE SAME STAGE SPACE. ONE BODY UNITED WITH THE SOUND INSTALLATIONS, THE OTHER UNITED WITH THE PLASTIC AND CHOREOGRAPHY INSTALLATIONS.

WE ACTIVATE AS FAMILIAR A SPACE AS POSSIBLE ENABLING US TO DEVELOP A SORT OF "SIGHT NAVIGATION" BETWEEN LIVE CONSTRUCTION, ATTENTION TO THE IMAGE OF THE PAST/STAGING AND EVERYDAY TENDERNESS.

BÉNÉDICTE ZANON WAS CONSERVATORY TRAINED IN CLASSICAL DANCE FROM 1992 TO 2001 AND CONTINUES TO STUDY CONTEMPORARY DANCE CHOREOGRAPHY IN STRASBOURG.

SHE GRADUATED FROM THE HIGHER SCHOOL OF DECORATIVE ARTS OF STRASBOURG IN 2007; SHE HAS CARRIED OUT PERFORMANCE AND VIDEO WORK. SINCE 2005, SHE HAS EXHIBITED IN THE E.BANNWARTH ART GALLERY IN PARIS.

JONATHAN MERLIN HAS WORKED WITH SOUND SINCE 2002 FOLLOWING COMPLETION OF HIS STUDIES IN HISTORY AND ANTHROPOLOGY; AT FIRST HE WORKED AS A MOVIE SOUND RECORDIST AND LATER IN THE PRODUCTION OF SOUNDTRACKS FOR SHOWS AND EXHIBITIONS.

THURSDAY 18. 21:00. LA LABORAL



200G. (2006)
ANTÓNIO JÚLIO.

CONCEPT AND INTERPRETATION ANTÓNIO JÚLIO
STRUCTURE DESIGN NUNO BRANDAO
CO-PRODUCTION MUGATXOAN 2006/ARTELEKU GIPUZKOAKO FORU ALDUNDIA/FUNDAÇÃO DE SERRALVES
DURATION: 35 MINUTES
VENUE: PLATAFORM 2 LABORAL ARTS AND INDUSTRIAL CREATION CENTRE

200 GR. IS NOT A WAY OF SAYING "I". IT IS A FORM OF EXHIBITION BUT NOT ASSUMED.

200 GR. IS A WAY OF SAYING "ONE". IF THE OUTSIDE OF THE PACKAGING ONLY INDICATED THE WEIGHT, THEN WE WOULD BE UNABLE TO KNOW ANYTHING OF THE NATURE OF ITS CONTENTS AND WE WOULD WAIT TO FIND OUT, WE WOULD BE IMPATIENT TO OPEN THE PACKAGING AND DISCOVER THE PRODUCT. AND IT COULD BE THAT THE PRODUCT ON THE INSIDE WAS MORE PACKAGING, WITH ANOTHER INDICATION OF WEIGHT THAT WOULD MAKE US WANT TO CARRY ON.

200GR, REPRESENTS A HIDDEN TRUTH, MANY TIMES REVEALED, MANY TIMES DISTORTED. IT IS A PLACE IN EXISTENCE.

ANTÓNIO JULIO. GAIA, PORTUGAL, 1977

1996/1998 SCULPTURE COURSE IN THE FACULTY OF FINE ARTS IN PORTO. 1999/2002 ACTING COURSE AT THE CONTEMPORARY STAGE ACADEMY, IN PORTO.

HE HAS WORKED AS PERFORMER IN THEATRE, PERFORMANCE AND DANCE WITH SEVERAL PORTUGUESE DIRECTORS SUCH AS FRANCISCO ALVES, TEATRO PLÁSTICO; NUNO CARDOSO, TNDMII, LISBOA; COMPAÑIA CIRCOLANDO; ANDRÉ GUEDES, AND JOANA PROVIDÊNCIA

IN 2004, HE TOOK PART IN MUGATXOAN AND BEGAN THE PROCESS OF RESEARCH AND CREATION, PRESENTING *200 GR.* HE DIRECTS THE UNIVERSITY DRAMA GROUP, ENGENHARTE, WITH WHICH HE HAS PRESENTED *BURACO NEGRO*, BY GERARDJAN RIJNDERS (2005) AND *O ARRANCA CORAÇÕES*, BY BORIS VIAN (2007).

AT PRESENT HE IS A TEACHER IN THE DISCIPLINE OF ACTING AT THE CONTEMPORARY STAGE ACADEMY; HE IS ACTING IN A NEW CREATION BY JOANA PROVIDENCIA.

THURSDAY 18. 21:50. LA LABORAL

FRYDAY 26. 22:00. SERRALVES



EL ECLIPSE DE A.
(2002)
AMAIA URRA

CONCEPT AND INTERPRETATION AMAIA URRA
ARTISTIC ASSISTANT BLANCA CALVO
CO-PRODUCTION MUGATXOAN 2002 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA
WITH COLLABORATION FROM STUK (LEUVEN, BELGIUM)
DURATION: 45 MINUTES
VENUE: MEDIATHEQUE LABORAL ARTS AND INDUSTRIAL CREATION CENTRE AND POLIVALENT HALL FUNDAÇÃO SERRALVES

THE WAIT IS THE INSPIRATION BEHIND *EL ECLIPSE DE A*, THAT AND THE WISH TO ENTER INTO A DIALOGUE WITH A FILM. AN EVENT WITH AN END AND A BEGINNING. IT IS NOT ABOUT WASTING YOUR TIME, BUT LOSING YOURSELF IN TIME, IN THE TIME OF A FILM WHERE THE MISUNDERSTANDINGS BECOME UNDERSTANDING AND THE LANDINGS BECOME TAKE-OFFS. IT CENTRES AROUND HOW TIME, AS RELATED TO A MOVIE EVENT, IS EXPRESSED AND IS TRANSFORMED, AND HOW THIS MIGHT BE CONFRONTED AND RELATED WITH AN EVENT FALLING WITHIN THE TIME AND SPACE OF A PERFORMANCE.

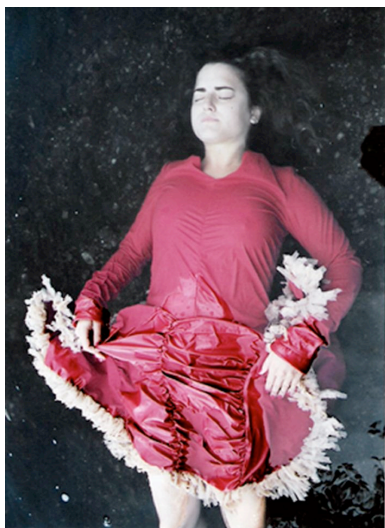
AMAIA URRA, SAN SEBASTIÁN 1974.

SHE GRADUATED IN FINE ARTS, SPECIALISING IN SCULPTURE, FROM THE UNIVERSITY OF THE BASQUE COUNTRY IN 1998 AND PARALLEL TO THIS IN CONTEMPORARY DANCE.

SINCE 1999 SHE HAS WORKED FOR AND COLLABORATED WITH ARTISTS AND CHOREOGRAPHERS WHOSE WORK SHE HAS FOUND INTERESTING AND STIMULATING, SUCH AS JUAN DOMÍNGUEZ, CUQUI JEREZ, FREDERIC SEGUETTE, ION MUNDUATE, JÉRÔME BEL, OLGA MESA AND XAVIER LE ROY.

AS A RESULT OF HER PARTICIPATION IN 1999 AND 2000 IN THE "WORKSHOP" MUGATXOAN IN ARTELEKU, LINKING THE INTERMEDIATE SPACES BETWEEN ARTISTS, PROCESSES, THE FINAL PRODUCT AND DIFFERENT DISCIPLINES, SHE BEGAN TO CREATE HER OWN WORK: THE VIDEOS *DESAYUNO CON DIAMANTES V.E.*, *NO GOAL*, AND IN 2002 SHE PREMIERED HER FIRST WORK *EL ECLIPSE DE A*.

FRYDAY 19. 21:00. LA LABORAL



**LOS CUERPOS CUANDO CAEN HACEN RUIDO (2006)
ALEJANDRA POMBO.**

CO-PRODUCTION MUGATXOAN 2006/ARTELEKU GIPUZKOAKO FORU ALDUNDIA/FUNDAÇÃO DE SERRALVES

DURATION: 25 MINUTES

VENUE: GALLERY 2 LA LABORAL THEATRE

IN "LOS CUERPOS CUANDO CAEN HACEN RUIDO" I FOLLOW THE FAINT TRAILS OF MY EXPERIENCE THROUGH EXCESSIVE GESTURES THAT LET ME ESCAPE FROM SET TRUTHS AND IDENTITIES TOWARDS THE FRONTIER OF A CONTINUOUSLY MOVING CERTAINTY THAT RUNS AND NEVER LETS ITSELF BE CAUGHT OR REVEALED FOR A SPECIFIC PURPOSE. A WAY OF DOING WHAT CAN ONLY BE VIEWED THROUGH THE PREMONITION OR INTUITION THAT COMES TO ME ON EACH OCCASION.

ALEJANDRA POMBO SUÁREZ. SANTIAGO DE COMPOSTELA, 1979.

AFTER HAVING COMPLETED HER STUDIES IN FINE ARTS IN THE COMPLUTENSE UNIVERSITY OF MADRID, ATTENDED NUMEROUS COURSES RELATED TO THE BODY IN AMSTERDAM, BERLIN, HAMBURG, BARCELONA, MADRID, PORTO, SAN SEBASTIÁN, SANTIAGO... TAKEN HER MASTER IN DIGITAL ARTS IN THE POMPEU FABRA UNIVERSITY, TAKEN A POSTGRADUATE IN INDEPENDENT STUDIES (PEI) IN THE CONTEMPORARY ARTS MUSEUM OF BARCELONA AND BEING CURRENTLY IMMERSSED IN A DOCTORATE ON THE CREATIVE PROCESS OF THE PERFORMANCE, SHE HAS DECIDED, EVER SINCE SHE ATE A MANGO ON THE 15TH JUNE 2004 IN THE AUDITORIUM OF THE FUNDAÇÃO SERRALVES IN PORTO, TO DEVOTE HER ARTISTIC PRODUCTION TO A HYBRID CALLED COURSE IN ESCAPISM.

FRYDAY 19. 21:50. LA LABORAL



**A SPACE
ODYSSEY 2002**

CUQUI JEREZ

PERFORMER: CUQUI JEREZ

ARTISTIC ASSISTANT: JUAN DOMÍNGUEZ

CO-PRODUCED BY: MUGATXOAN 2002/ ARTELEKU GIPUZKOAKO FORU ALDUNDIA; IN SITU PRODUCTIONS WITH THE SUPPORT OF TANZWERKSTATT BERLIN; PODEWIL, BERLIN; SENAT FÜR WISSENSCHAFT, FORSCHUNG UND KULTUR, BERLIN.

DURATION: 1 HOUR AND 20 MINUTES (APPROX.)

VENUE: LA LABORAL THEATRE

CONSTRUCTED SPACES IN REAL SPACES WHERE THE SPATIAL LAWS AND THE REFERENCE FRAMEWORKS ARE INVERTED MANIPULATED OR DISTORTED BY THE VERY NATURE OF SPACE ITSELF. RECOGNITION VIA MEMORY. DISTORTION OF THE ORDER OF REALITY BY REALITY ITSELF. THE MOMENT JUST BEFORE RECOGNITION, WHERE REALITY IS STILL NOT IN THE CORRECT PLACE.

CUQUI JEREZ (MADRID, 1973) WORKS ON CREATING A CHOREOGRAPHIC LANGUAGE USING THE BODY IN RELATION TO SPACE, TIME AND OBJECTS; THE PRODUCTION OF SIGNS AND THEREFORE SIGNIFICATION THROUGH CHOREOGRAPHY; THE TRANSFORMATION OF SIGNIFICATION THROUGH REPETITION; THE MANIPULATION OF THE SPACE AND TIME REFERENCE POINTS; THE EXPECTATIONS AND EXPERIENCE OF THE SPECTATOR WITHIN A THEATRICAL CONTEXT; MEMORY AND STRUCTURE AS FUNDAMENTAL ASPECTS OF A WORK: THE LIMITS OF PERFORMANCE AND THE LIMITS BETWEEN FICTION AND REALITY. HER CAREER AS A DANCER AND PERFORMER DATES BACK TO 1990, WORKING ON DIFFERENT PROJECTS WITH A VARIETY OF CHOREOGRAPHERS, AND AFTER HAVING CREATED VARIOUS SHORT PIECES AND COLLABORATIONS, SHE BEGAN TO DEVELOP HER WORK IN 1999. HER WORKS INCLUDE: *HIDING INCHES* (1999), *A SPACE ODYSSEY (2001)* (2001), *THE REAL FICTION* (2005) AND *THE REHEARSAL* (2008), A WORK CREATED WITHIN THE PROJECT *THE NEVERSTARTING STORY* IN COLLABORATION WITH AMAIA URRRA, CRISTINA BLANCO AND MARÍA JEREZ.

SATURDAY 20. 21:00. LA LABORAL
THURSDAY 25. 22:00. SERRALVES



DORA DREAM (2002)
SANDRA CUESTA.

Co-PRODUCTION MUGATXOAN 2002/ARTELEKU GIPUZKOAKO FORU ALDUNDIA
IN COLLABORATION WITH IRÚN TOWN COUNCIL AND THE AMAYA THEATRE OF IRÚN.
DURATION: 35 MINUTES
VENUE: MAIN HALL

DORA TRANSFORMS HER IMAGE ACCORDING TO THE OBJECTS THAT SHE USES TO HOLD HERSELF UPRIGHT. BELIEVING THAT SOMEONE IS WATCHING HER, HER BEHAVIOUR IS METICULOUSLY COMPOSED. SHE EXPLORES THE SPACE WHERE IT ALL TAKES PLACE AND OFFERS HER BEHAVIOUR TO THE PUBLIC. EVERYTHING IS THOUGHT OUT IN ORDER TO AVOID LOSS. WITHIN THE OVERALL CIRCULAR STRUCTURE SMALL CYCLES ARE PLACED WHERE SOMETHING IS GENERATED AFTER SOMETHING HAS CEASED TO EXIST. IN A SPATIAL RELATIONSHIP BETWEEN ACCESSORIES AND ATTITUDES, EVERYTHING CONDITIONS THE TIME AND NARRATION, MADE UP OF DETAILS WHICH DO NOT JUSTIFY THEIR CONTINUITY.

SANDRA CUESTA. URRETXU, GIPUZKOA, 1976.

SHE GRADUATED IN FINE ARTS FROM THE UNIVERSITY OF THE BASQUE COUNTRY. PARALLEL TO THIS SHE TRAINED IN CONTEMPORARY DANCE AND NEW DANCE. FOLLOWING HER PARTICIPATION IN MUGATXOAN (1999), SHE BEGAN AS A CHOREOGRAPHER WITH THE WORK *A SUIVRE* ALONGSIDE GABRIELE MUÑAGORRI.

IN 2001 SHE CREATED HER FIRST SOLO WORK, *DORA DREAM* (2002), PRODUCED BY MUGATXOAN. SUBSEQUENTLY, SHE HAS WRITTEN AND DIRECTED VIDEO PROJECTS SUCH AS:

LA OTRA MUJER (2004), THE SHORT FILM *LA TROMPETA* (2006), OR THE VIDEO CLIP *I WANT TO BELIEVE* (2007). IN 2008 SHE CREATED *A LONG WAY BACK*, A STAGE PIECE THAT SHE DIRECTED WITH THE PARTICIPATION OF ENEKO ALCARAZ.

AT PRESENT SHE IS PART OF THE MUSICAL DÚO *COLOMBINAS* TOGETHER WITH LARRAITZ TORRES WITH WHOM SHE ALSO COLLABORATES IN DIFFERENT ARTISTIC PROJECTS.

[HTTP://WWW.MYSPACE.COM/COLOMBINAS](http://www.myspace.com/colombinas)

SATURDAY 20. 21:50. LA LABORAL
MONDAY 29. 22:00. SERRALVES



**EL CASO DEL
ESPECTADOR (2004)**
MARÍA JEREZ.

DIRECTED AND PERFORMED BY MARÍA JEREZ
WARDROBE HANNA SJÖDIN

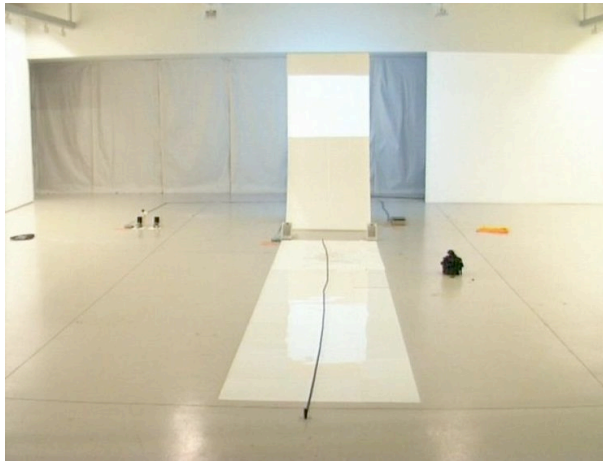
Co-PRODUCTION MUGATXOAN 2004/ARTELEKU GIPUZKOAKO FORU ALDUNDIA/FUNDAÇÃO DE SERRALVES WITH THE COLLABORATION OF IN-PRESENTABLE 2004 AND EL AULA DE DANZA ESTRELLA CASERO ALCALÁ DE HENARES
DURATION: 45 MINUTES
VENUE: LA LABORAL THEATRE

AN ARMCHAIR (WITH ITS BACK TO THE AUDIENCE), SOME BOOKS, A TELEVISION AND A CAMERA. A WOMAN CREATES A LIVE FILM OF WHICH SHE HERSELF IS THE SPECTATOR. THE SPECTATOR OBSERVES AN OBSERVED SPECTATOR. BY THE USE OF THE CAMERA TWO REALITIES APPEAR, RUNNING SIDE-BY-SIDE WITH EACH OTHER, THAT DO NOT ESTABLISH ANYTHING ABSOLUTE. THUS SPLITTING REALITY INTO A STAGED SITUATION AND A FILMED SITUATION, OFFERING MULTIPLE SPACES THAT COEXIST IN ONE, THE CONTRADICTORY PASSAGE OF TIME, STRUCTURES THAT ARE DEVELOPED INFINITELY, DOUBLE IMAGES, GAMES OF REALITY AND FICTION. THE EVENT IS CREATED BY THE SIMULTANEOUS NATURE OF BOTH SITUATIONS...

MARÍA JEREZ, MADRID 1978.

SHE STUDIED DRAMA IN MADRID AND PARIS. PARALLEL TO THIS SHE BECAME INTERESTED IN DANCE AND VISUAL ARTS. SINCE 1997 SHE HAS WORKED AND COLLABORATED IN DIFFERENT WAYS WITH A VARIETY OF THEATRE COMPANIES, CHOREOGRAPHERS AND INDEPENDENT ARTISTS. IN 2001, SHE BEGAN TO CREATE HER OWN WORK IN A SPACE FOR ARTISTIC ENCOUNTER AND RESEARCH (ST. OÜEN-PARIS) CREATED WITH A GROUP OF ARTISTS. IN 2002 SHE TOOK PART IN THE MUGATXOAN PROGRAMME AND THIS EXPERIENCE LED HER TO CREATE HER FIRST WORK, *EL CASO DEL ESPECTADOR*, PREMIERED IN 2004. IN 2006 SHE CREATED, TOGETHER WITH STUDENTS FROM THE SCHOOL OF ARCHITECTURE OF ALCALÁ DE HENARES, *THIS SIDE UP*. IN 2008 SHE PREMIERED *THE NEVERSTARTING STORY*, A PROJECT BY AMAIA URRA, CRISTINA BLANCO, CUQUI JEREZ AND MARIA JEREZ WHICH IN TURN GAVE RISE TO TWO PIECES: *THE SET UP* BY CRISTINA BLANCO AND *THE REHEARSAL* BY CUQUI JEREZ, A FILM: *THE MOVIE* BY MARÍA JEREZ A VIDEO-INSTALLATION, *THE THING* BY AMAIA URRA; AS WELL AS *CINTHY TULOH*, A SHORT FILM IN COLLABORATION WITH THE FOUR ARTISTS

SUNDAY 21. 19:00. LA LABORAL
THURSDAY 25. 22:00. SERRALVES



PLASTIFICCIÓN (2004)
LARRAITZ TORRES

PRODUCTION MUGATXOAN 2004 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA / FUNDAÇÃO DE SERRALVES
DURATION: 40 MINUTES
VENUE: PLATAFORM 2 LABORAL ARTS AND INDUSTRIAL CREATION CENTRE

SHE: "IN AN EARLIER WORK, I USED VARIOUS SERIES OF SELF-PORTRAITS TO CREATE A WORK FOR THE STAGE. IT WAS A VERY SOLITARY WORK; I WAS YOUNGER THEN (...) (NOSTALGIC MUSIC IS HEARD AND THE IMAGE DISSOLVES AS IN A DREAM)

SHE, YOUNGER: ...FROM SOMETHING APPARENTLY FUNCTIONAL, FICTION MAY ARISE. GOSH! I DON'T THINK THAT THESE PARTS CAN BE USED EITHER TO GO FORWARD OR TO REPEAT; THEY'RE DIFFERENT POINTS OF VIEW ON THE SAME SUBJECT...

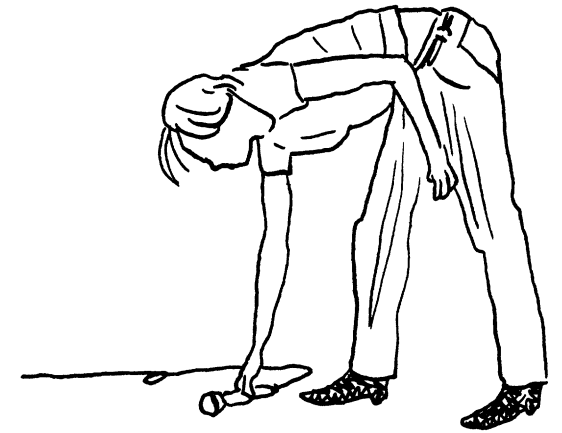
SHE, A LITTLE LATER: LOOK! IN THIS BOOK IT SAYS... INDIRECT SPEECH... A WAY OF SPEAKING THAT LETS US MOVE FREELY BETWEEN THE VOICE OF THE AUTHOR AND THAT OF THE CHARACTER.

LARRAITZ TORRES. IRÚN 1979.

A GRADUATE IN FINE ARTS FROM THE UNIVERSITY OF BILBAO, HER WORK HABITUALLY MIXES VISUAL ARTS WITH PERFORMING ARTS. HER FIRST WORK, PLASTIFICCIÓN, WAS PRODUCED BY THE MUGATXOAN PROJECT IN 2004. AS A MUSICIAN, SHE HAS TAKEN PART IN MUSICAL PROJECTS SUCH AS LUMAK, SEPOITÍ O AMODIO VOL.I., ITURRIAK AND A LONG WAY BACK. HER LATEST WORKS ARE VIDEOS: AUTOFICCIONES (2006), L.A IN COLLABORATION WITH AIDA TORRES (2007) AND PERMANENT VACATION VERSIÓN TOGETHER WITH MYRIAM PÉREZ (2008).

[HTTP://WWW.MYSPACE.COM/COLOMBINAS](http://www.myspace.com/colombinas)

SUNDAY 21. 20:00. LA LABORAL



JÉRÔME MULOT

FINALMENTE, ¿CON O SIN TÍTULO? (2006)
LORETO MARTÍNEZ-TRONCOSO.

CO-PRODUCTION MUGATXOAN 2006 / ARTELEKU GIPUZKOAKO FORU ALDUNDIA / FUNDAÇÃO DE SERRALVES
VENUE: GALLERY 1C LABORAL ARTS AND INDUSTRIAL CREATION CENTRE

LEAVING NOTE:

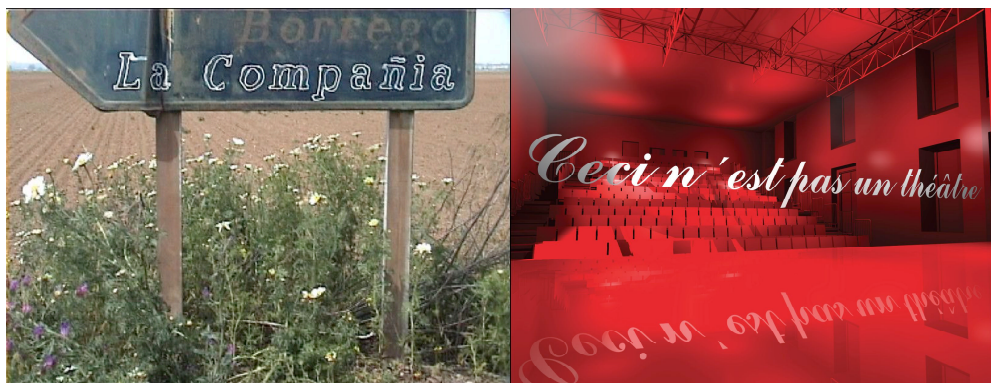
"I HAVE THEREFORE SPENT ALMOST 6 YEARS SPEAKING. AND ALMOST 2 SAYING: ... 1 YEAR, 4 MONTHS AND 19 DAYS SAYING THAT... 7 MONTHS AND 21 DAYS SAYING: ... 5 MONTHS AND 4 DAYS... 2 MONTHS AND 7..." THUS I FINISHED *POR EL MOMENTO SIN TÍTULO*, EXACTLY 2 YEARS, 4 MONTHS AND 11 DAYS AGO TO THE DAY.

MONTROUZE, TUESDAY 18 NOVEMBER 2008

HERE IS MY BIOG IN A FEW LINES AS ASKED :

1978 BORN...1999 LEAVES...GRANT FROM...WORKS WITH...2000 CONGRATULATED BY...2001 TAKES PART IN...SELECTED IN...2002 CONGRATULATED BY...BOUGHT BY...SET UP BY...IN THE...VIDEO-PROJECTED IN...2003 CONSIDERED AS FRENCH ARTIST BY...FOR...ADVERTISED AS « ONE-WOMAN-SHOW » FOR...VIDEO-INSTALLED IN...COLLABORATES WITH...2004 EATS CHICKEN LEGS... COLLABORATES WITH...PARTICIPATES IN...CONSIDERED AS « ARTIST WHOSE WORK IS ABOUT »... FOR...BY... DOES A LECTURE AS PART OF...2005 CARTE BLANCHE IN THE...« RECOMMENDED » AS ARTIST « WORTHY OF THE GREATEST INTEREST » BY...CANDIDATURE => RETAINED FOR...PROPOSAL OF... REJECTED BY...CONSIDERED « POLITICALLY INCORRECT » BY...FORMS PART OF THE EXHIBITION...SELF-PRESENTED AS « CONFORMIST » AND DOES NOT PERFORM IN FESTIVAL X WHERE SHE IS PRESENTED AS « FRANCE », GRANT FROM...FOR...2006 TAKES PART AS « YOUNG GALICIAN ARTIST » IN... REJECTED IN THE SALÓN DEL JARDÍN AND FROM OUTSIDE FOR...STRIPTease IN...IN... AND IN...2007 KILLS FLY IN...TRANSFORMS A VIDEO-PROJECTION IN...IN-PRESENTS HERSELF...FORMALISES HERSELF...2008 SETS OFF *EN EL CAMINO*... HER WORD(S) COUNT(S) OR NOT IN... SPEAKS IN LOOP FOR EXACTLY 3 MONTHS AND 7 DAYS IN THE... *MEDIUMISES* HERSELF AND « DEMONSTRATES A PESSIMIST VISION OF LIFE » FOR...SHOWS HERSELF IN...AND ANNOUNCES THAT NEXT TIME SHE'LL MAKE A COMEDY. AND CONSIDERED AS « CREACIÓN DE XÉNERO EN GALIZA » IN... LOSES HER MOTH IN...2009 ADVERTISED AS « ATYPICAL ARTIST [...] PROMISES DELICIOUS SURPRISES »...DOCUMENTS HERSELF AND REGISTERS HERSELF IN THE FIRST PERSON IN...SHE WILL FINALLY CONCLUDE WITH (?)...AMONG OTHER THINGS.

LORETO MARTÍNEZ-TRONCOSO.



WEDNESDAY 17. 17:00. TEATRO DE LA LABORAL, HALL 1

PRESENTATION OF THE MUGATXOAN PROJECT. **BLANCA CALVO AND ION MUNDUATE.**

MUGATXOAN DOES NOT PROPOSE AN EDUCATIONAL SPACE, BUT REGAINS A PLACE WHERE DISCIPLINARY INTERACTION, QUESTIONING OF CREATIVE PROCESSES AND THE DISPLACEMENT OF PERFORMANCE SPACES ARE TAKEN AS READ.

BLANCA CALVO (MADRID 1963) AND **ION MUNDUATE** (IRÚN 1969) FORM AN ARTISTIC UNIT WITH WHICH THEY HAVE CREATED WORKS SINCE 1994 AND THEY CONCEIVED OF MUGATXOAN IN 1998. THEY SEE THIS PROJECT AS A WAY OF LIFE, EMOTION AND THOUGHT.

FRIDAY 19. 17:00. TEATRO DE LA LABORAL, HALL 1

QUIMERAS Y ALTARES. **LAURENCE RASSEL.**

(*BELLAS NECESIDADES* VERSIÓN MUGATXOAN EN LA LABORAL ESCENA)

A UTOPIAN PROCESS DEFINED AS INVENTION, DO-IT-YOURSELF, AS A PROCESS IN WHICH EVERYDAY OBJECTS, FRAGMENTED EXPERIENCES, QUESTIONED CONCEPTS AND HYPOTHESES ARE ASSEMBLED.

A TALK WHICH ASSOCIATES QUOTATIONS, IMAGES AND THOUGHTS AROUND THE ASSEMBLY OF OBJECTS AS A PERFORMANCE SPACE.

LAURENCE RASSEL. FROM OCTOBER 2008, HEAD OF PROJECTS FOR THE FUNDACIÓ ANTONI TÀPIES, BARCELONA. WWW.FUNDACIOTAPIES.ORG
FROM 1997 TO 2008, A MEMBER OF THE CONSTANT TEAM, A NON-PROFIT MAKING ORGANISATION BASED IN BRUSSELS. CONSTANT HIGHLIGHTS THE RELATIONSHIP BETWEEN THEORETICAL THOUGHT, CRITICAL USE OF NEW TECHNOLOGIES, ARTISTIC CONDUCT AND POLITICAL DEBATE OVER THE INTERNET. THE MAIN SYSTEMS ARE: SOFTWARE AND FREE LICENCES, GENDER ISSUES, QUESTIONS CONCERNING COPYLEFT (COPYRIGHT), AND THE SEARCH FOR NEW FORMS OF SHARING NEW MEDIA KNOWLEDGE WWW.CONSTANTVZVW.ORG

SATURDAY 20. 17:00. LABORAL, HALL 1

INTERNATIONAL FESTIVAL. **MARTEN SPANGBERG,**

INTERNATIONAL FESTIVAL HAS TAKEN A CANDYFLOSS MACHINE TO VAN ABBEMUSEUM IN EINDHOVEN TO SHOOT SWEET PINK SPOTS AT THE CEILING, HAS CREATED A TEMPORARY KITCHEN IN BERLIN'S HOUSE OF WORLD CULTURES, HAS TURNED A CAR PARK INTO A PUBLIC PLAZA IN THE TENSTA KONSTHALL OUTSIDE STOCKHOLM, HAS MADE SEVERAL VIDEOS AND HAS ITS OWN PUBLISHING ROOM AND ITS OWN SCHOOL CALLED *INTERNATIONAL FESTIVAL UNIVERSITY*, WHICH HAS BEEN HOUSED BY VARIOUS MUSEUMS.

MARTEN SPANGBERG BEGAN TO COLLABORATE WITH **TOR LINDSTRAND** AS *INTERNATIONAL FESTIVAL* IN 2004 BUT THEY HAVE WORKED TOGETHER SINCE THE EARLY NINETIES. MOVING SEAMLESSLY BETWEEN PERFORMANCE, VIDEO AND ARCHITECTURE, ACADÉMIC THEORY AND PURE ENTERTAINMENT. WWW.INTERNATIONALFESTIVAL.COM

SUNDAY 21. 13:00. TEATRO DE LA LABORAL, HALL 1

BODY/SPACE/MEMORY. **SANTIAGO ERASO.**

IN SOME WAYS, THERE IS ONLY THE PRESENT. ANY INTERPRETATION OF THE PAST, ANY NOSTALGIC REMINISCENCE OF ANOTHER TIME, IS NOTHING MORE THAN A RECREATION, ALWAYS AN INVENTION, A NEW TASK FROM THE ONLY PASSAGE – SPACE/TIME- THAT CAN BE INHABITED: LIFE, WITHOUT LIMITS; THE POSSIBILITY OF CREATING, OF MAKING OUR EXISTENCE A CONSTANT “PERFORMATIVE” ACTION, WHICH IS MADE AND UNMADE FROM THE VERY IMMANENCE OF ITS OWN CONCEPTION. TO CREATE IS ALWAYS TO RE-CREATE AND, SIMILARLY, TO LIVE IS TO RE-LIVE. THEREFORE, ANY RESTORATION OF THE PAST IS FICTIONAL, AN INTENTIONAL CONSTRUCTION OF PRESENT LIFE THAT IS SUPPOSED TO BE REAL. OR PERHAPS NOT? THE NIETZSCHEAN THESIS "THE TRUE WORLD FINALLY BECAME A FABLE" IS TAKEN SERIOUSLY AND ALL THE POSSIBILITIES OF ART FACED WITH THE LIFE THAT WE ARE OBLIGED TO LIVE, OF FORMS FACED WITH THE BEAUTY THAT WE ARE FORCED TO ENJOY, OPEN UP AN INFINITE FIELD OF OUTRAGEOUS REVOLUTIONS, PARADOXICAL TALES, NEW LANGUAGES AND IMPOSSIBLE STORIES

SANTIAGO ERASO. HE WAS BORN IN 1953, LIVES IN SEVILLE AND GRADUATED IN PHILOSOPHY AND LETTERS. FOR TWENTY YEARS, UNTIL 2006, HE WAS THE DIRECTOR OF ARTELEKU, CONTEMPORARY CULTURE AND ARTS CENTRE IN DONOSTIA/SAN SEBASTIAN. AT PRESENT HE IS PART OF THE TEAM IN CHARGE OF CONTENT IN UNIA ARTEPENSAMIENTO AT THE INTERNATIONAL UNIVERSITY OF ANDALUCÍA AND IS AN INDEPENDENT COLLABORATOR IN VARIOUS PUBLIC INSTITUTIONS, CULTURAL ENTERPRISES AND SEVERAL OTHER SOCIAL MOVEMENTS.

OVER THE COURSE OF THESE YEARS, HE HAS TAKEN PART IN DIFFERENT LOCAL AND INTERNATIONAL FORUMS IN WHICH HE HAS PUT FORWARD QUESTIONS CENTRAL TO CONTEMPORARY ART AND THOUGHT. HE HAS PUBLISHED SEVERAL TEXTS, CONTRIBUTING TO THE DEBATE ON THE FUNCTION OF ART AND CULTURE IN MODERN SOCIETY. IN THE PRESS HE IS ALSO A REGULAR CONTRIBUTOR TO EL DIARIO VASCO DE GIPUZKOA AND THE SUPPLEMENT OF LA VANGUARDIA DE CATALUÑA, “CULTURAS”..

SATURDAY 27/SUNDAY 28. 22:00.
SERRALVES



KAÏROS, SÍSIFOS Y ZOMBIS (2008)

DIRECTION AND CONCEPT: OSKAR GÓMEZ MATA.

WITH THE COLLABORATION OF: ESPERANZA LÓPEZ

TEXTS: PERÚ C. SABÁN, OSKAR GÓMEZ MATA

ASSISTANT DIRECTOR: DELPHINE ROSAY

PERFORMERS: OSKAR GÓMEZ MATA, MICHÈLE GURTNER, ESPERANZA LÓPEZ, OLGA ONRUBIA, VALERIO SCAMUFFA

STAGE EQUIPMENT, VIDEOS AND PHOTOGRAPHS: CHINE CURCHOD, RÉGIS GOLAY, OSKAR GÓMEZ MATA

MACHINE CONTRUCTION: STÉPHANE GOLAY/ CONSTRUCCIÓN CASITA NIDO PHILIPPE JONER

STAGE CO-ORDINATION: CLAIRE PEVERELLI

SOUND CREATION AND TECHNICAL DIRECTION: SERGE AMACKER

LIGHT CREATION: MICHEL FAURE

LIGHT TECHNICIAN: FLORENT NAULIN/VESTUARIO: ISA BOUCHARLAT

PRODUCTION AND PUBLICATION: BARBARA GIONGO

ADMINISTRATION: SYLVETTE RIOM

CO-PRODUCTION: COMPAÑÍA L'ALAKRAN, LA COMÉDIE DE GENÈVE – CENTRE DRAMATIQUE, ESPACE MALRAUX SCÈNE NATIONALE DE CHAMBÉRY ET DE LA SAVOIE
WITH THE COLLABORATION OF FESTIVAL BAD (BILBAO), LE GRAND MARCHÉ – CENTRE DRAMATIQUE DE L'OCÉAN INDIEN, L'ARSENIC – CENTRE D'ART SCÉNIQUE CONTEMPORAIN (LAUSANNE) AND WITH ASSISTANCE FROM L'ORGANE GENEVOIS DE RÉPARTITION DES BÉNÉFICES DE LA LOTERIE ROMANDE, PRO HELVETIA – FONDATION SUISSE POUR LA CULTURE ET DU POUR-CENT CULTUREL MIGROS.

LA COMPAÑÍA L'ALAKRAN IS SUPPORTED BY THE REPUBLIC AND CANTON OF GENEVA AND THE DEPARTMENT OF CULTURE OF THE MUNICIPALITY OF GENEVA.

FOR THE ANCIENT GREEKS, GOOD TIMING WAS ASSOCIATED WITH THE NOTION OF KAÏROS, WHICH TRANSLATES AS THE CORRECT TIME TO DO THINGS, THE OPPORTUNE MOMENT. BEING IN KAÏROS MEANS BEING WELL-SYNCHRONISED WITH THE WHOLE, OR IN OTHER WORDS, RECOGNISING THE SUITABLE MOMENT TO ACT.

KAÏROS IS A CONCEPT WHICH, TOGETHER WITH AION AND CRONOS, ALLOWS TIME TO BE DEFINED.

KAÏROS IS THE TIME OF THE OPPORTUNE OCCASION. IT QUALIFIES A MOMENT.

KAÏROS, A DIMENSION OF TIME THAT HAS NOTHING TO DO WITH THE LINEAR NOTION OF CRONOS, COULD BE CONSIDERED AS ANOTHER DIMENSION THAT GIVES DEPTH TO THE INSTANT.

KAÏROS IS A YOUNG GREEK EPHEBE WHO WEARS A SINGLE LOCK OF HAIR ON HIS HEAD. WHEN HE PASSES NEXT TO US THERE ARE THREE POSSIBILITIES: WE DO NOT SEE HIM; WE SEE HIM AND WE DO NOT DO ANYTHING; OR JUST AS HE IS PASSING, WE REACH OUT A HAND, TAKE HIM BY HIS TUFT OF HAIR AND WE STOP HIM (WE STOP TIME). KAÏROS GAVE THE LATIN *OPPORTUNITAS* (OPPORTUNITY, CHOICE OF OCCASION).

WE LIVE TRAPPED IN CHRONOLOGICAL TIME, ON THE BIRTH-DEATH LIFELINE. AS BEINGS CALLED ON TO LIVE AND DIE, AT THE MOMENT WE FIND OURSELVES IN A PARADOX AS A SPECIES: ON THE ONE HAND, WE ACT AS IF WE WERE GOING TO LIVE FOREVER (IT SEEMS THAT WE SHOULD ALL BE YOUNG, DYNAMIC AND OPERATED ON) AND ON THE OTHER, WITH THE ANGUISH THAT IT ALL ENDS WITH DEATH AND WHAT SENSE DOES OUR LIFE HOLD WHEN WE SEE THAT ALL OUR EFFORTS ARE DOOMED TO NOTHINGNESS.

THE WAY OF ESCAPING THIS CIRCLE IS KAÏROS, THE MOMENT IN WHICH THE OPPORTUNITY PRESENTS ITSELF AND LETS US ESCAPE TO ANOTHER MOMENT, LETS US SEIZE THE PROFUNDITY OF THE INSTANT. WE CAN IMAGINE THAT THIS IS THE MOMENT WHEN OUR CONSCIOUS AND UNCONSCIOUS CONNECT.

WE ARE UNCONSCIOUS ZOMBIES, WE BECOME CONSCIOUS ZOMBIES, WE PIERCE REALITY: THROUGH THE HOLE IS ALL. IN KAÏROS IT IS WHAT YOU SEE, YOU SEE ALL



IF THEATRE IS THEATRE AND A BUILDING IS A BUILDING THEN THE THEATRE BUILDING SHOULD BE AN EXHIBITION HALL OR A BUILDING TO DO PERFORMANCES. THE WORST STAGE THERE IS TELLS US THAT THE BUILDING IS THERE FOR DOING STATIC DRAMA OR THAT THE CONTEXT OF THE BUILDING IS THAT OF A THEATRE,

REGARDLESS OF WHETHER IT IS A NATIONAL THEATRE OR A COMMERCIAL THEATRE; IT PRODUCES MANY RELATIONSHIPS, WHICH ARE DETERMINED BY A SPECIFIC SOCIAL, ECONOMICAL AND POLITICAL CONTEXT.

PRACTICE, PRACTICE, PRACTICE. A CHANGE OF CONDUCT MEANS THAT WE HAVE TO RESET OUR BRAINS FOR PROGRESS AND INVENTION. SO THE ONLY WAY THAT WE CAN ASSURE THIS CHANGE IS BY REHEARSING. *INTERNATIONAL FESTIVAL* IS A PROJECT THAT SWINGS BETWEEN PERFORMANCE AND ARCHITECTURE, PUTTING THE NEW FORMS OF COLLABORATION THAT MAY GROW IN THE CULTURAL SECTOR INTO CIRCULATION. THE OBJECTIVE OF "THE THEATRE" IS TO COMMENT UPON CONTEMPORARY CULTURAL PRACTICES AND THE ECONOMY VIA AN ACTIVE ATTEMPT TO CONSTRUCT, THROUGH WORK, A PRESENT-DAY ALTERNATIVE.

IT ISN'T A MULTIDISCIPLINARY ROOM BUT IT IS A DISCIPLINARY-MULTI STRUCTURE, SPECIFIC TO PERFORMANCE AND ARCHITECTURE, WHICH WORKS THROUGH ITS DISCIPLINES TOWARDS MULTIPLICITY OR ALMOST TOWARDS A MULTIPLE NOTION OF CULTURAL PRODUCTION. IT IS ACTIVATED BY NUMEROUS CONNECTED STEPS, WORKING LIKE A THINK TANK, BUT ALSO LIKE A MULTIDIRECTIONAL MEETING POINT WHERE MANY CULTURAL AGENTS AND CREATIVE TEAMS CAN SHARE AND PRODUCE EXPERIENCES. THIS PROJECT TRANSFORMS THE THEATRE, FOR ONCE, INTO A UNIVERSITY, INTO A NETWORK BUILDING AND INTO A SPACE FOR ACTIVE CONFRONTATION, NOT ONLY WITH WHAT WE SEE, BUT ALSO WITH HOW WE EXIST AND SO WE BECOME CONTEMPORARY PARTICIPANTS IN OUR SOCIETY, HERE AND NOW; ABOVE AND BEYOND NATIONAL FRONTIERS, VIA SPECIFIC LOCAL CONTEXTS.

FROM 1 TO 12 SEPTEMBER. ARTELEKU

MARTEN SPANGBERG AND TOR LINDSTRAND

"THEATRES ARE TO DRAMA WHAT TELEPHONE BOOTHS ARE TO THE MOBILE TELEPHONE"

THE INTERNATIONAL FESTIVAL PROJECT, "THE THEATRE", IN COLLABORATION WITH STEIRISCHER HERBST, HAS ITS ORIGIN IN THE PERFORMANCE OF THEATRE-BUILDINGS. IT IS ALSO CHANGING UNDERSTANDING OF THE PERFORMANCE, AND THE OBJECTIVE OF THE PROJECT IS TO VIEW THE BUILDING IN ITSELF AS A CONTINUUM, CARRYING ON AND EXISTING. EVERY RELATIONSHIP IS DRAMA AND EVERY BUILDING IS A STAGE.

OVER THE LAST 100 YEARS, ARCHITECTURE AND ITS CONDITIONS HAVE CHANGED ENORMOUSLY. DURING THE SAME PERIOD, THE SAME THINGS HAVE OCCURRED WITH THEATRE. BUT WHAT HAS HAPPENED WITH THE THEATRE BUILDING AND OUR UNDERSTANDING OF IT?

TOR LINDSTRAND AND MARTEN SPANGBERG BEGAN TO COLLABORATE AS *INTERNATIONAL FESTIVAL* IN 2004 BUT THEY HAVE WORKED TOGETHER SINCE THE EARLY NINETEEN-NINETIES. MOVING SEAMLESSLY BETWEEN PERFORMANCE, VIDEO AND ARCHITECTURE, ACADEMIC THEORY AND PURE ENTERTAINMENT, *INTERNATIONAL FESTIVAL* HAS TAKEN A CANDYFLOSS MACHINE TO VAN ABBEMUSEUM IN EINDHOVEN TO SHOOT SWEET PINK SPOTS AT THE CEILING, HAS CREATED A TEMPORARY KITCHEN IN BERLIN'S HOUSE OF WORLD CULTURES, HAS TURNED A CAR PARK INTO A PUBLIC PLAZA IN THE TENSTA KONSTHALL OUTSIDE STOCKHOLM, HAS MADE SEVERAL VIDEOS (AFTER POLLOCK, 2005, A LARGE SCREEN WITH JACKSON POLLOCK PAINTING ON THE ONE SIDE, WHILE THE CHIMPANZEE FROM STANLEY KUBRICK'S 2001 POUNDS ITS PIECE OF BONE IN SLOW MOTION ON THE OTHER) AND HAS ITS OWN PUBLISHING ROOM AND ITS OWN SCHOOL CALLED *INTERNATIONAL FESTIVAL UNIVERSITY*, WHICH HAS BEEN HOUSED BY VARIOUS MUSEUMS. [HTTP://INTERNATIONAL-FESTIVAL.ORG](http://international-festival.org)



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<http://www.mugatxoan.org/blog/>



Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa



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