

# Bide Otik

IN RESPONSE  
TO OTHER AUDIOVISUAL  
NARRATIVES

2017

ART AND  
CULTURE



With support from:



Az  
Azkuna Zentroa

Alhóndiga Bilbao

[www.azkunazentroa.eus](http://www.azkunazentroa.eus)

**Blide0tik** SOCIAL AND CULTURAL DIVERSITY - DEVELOPMENTS

# IN RESPONSE TO OTHER AUDIOVISUAL NARRATIVES

January 24 - December 19

3€ /  2€

From January to December Azkuna Zentroa is organizing Blde0tik, a video cycle revealing ways of recording and representing everything around us while taking into account other audiovisual narratives.

The aim of this programme, co-ordinated by Itxaso Díaz and Azkuna Zentroa, is to make visible video-generated works and projects materialised in a local, national and international context by people from the art, creation and cultural sectors using audiovisual language in a rather more personal, intimate and friendly manner.

## CULTURAL AND SOCIAL DIVERSITY - DEVELOPMENTS

these are the areas which group the 2017 audiovisual works. Each monthly session will be visited by the authors, who will present their works, explain the process and inform about who has taken part in them.

**The Blde0tik sessions will be held one Tuesday a month at 7:30 p.m. in either Bastida Hall or Atrium of Cultures depending on the screening. Admission €3 or €2 with Azkuna Zentroa card.**

Tickets on sale at Infopuntua (information point) and via [www.azkunazentroa.eus](http://www.azkunazentroa.eus)

## - Video Registry, Video Memory. -

Arantza Lauzirika Morea

Drawing an analogy with the opening seconds of the TV series of yesteryear that we used to watch in the family room (in previous episodes ...), I'd like to start with a reference to what I have seen (and heard) in the previous two editions of *BldeOtik*. It can all be summed up in a single word: necessity. The need for programmes that use well-founded criteria of interest and subject matter to select the pieces of artists and groups that use video as a medium not only for creation, but also for communicating with and relating to others, and even to respond to specific issues in certain social or economic environments.

Some may question the need for a programme of audio-visual pieces in the era of youtubers in a world where video is all around us, where the Internet answers all our questions, where the information is available on our screens with a simple click of the mouse. It is true that thousands of immediate answers to anything we may want or need are available through a popular search engine. But there are two questions we must ask ourselves about the results of these searches: the first is as simple as analysing the criteria that determine the order in which the answers to our search appear, and the second is a different question altogether: what happens when we do not know how to look for what we want to find, when we do not even know that it exists?

In a posthumous collection of published articles by Umberto Eco<sup>1</sup>, there are several that address the theme of social networks and the Internet from different analytical perspectives. Something

that Eco notes on different occasions and that seems to concern him is that although the Internet has an answer for almost everything, there is a caveat, and that is that the Internet does not tell us how to search, filter, select, accept or reject all the information it provides. Information which, on the other hand, we often are not even looking for but which happens to find us. It appears on our screen because the cookies that monitor our movements cause it to be selected for us based on interests associated with our previous searches. A programme housed in a server on the other side of the world has decided that just because we once searched for X, we must therefore be interested in anything remotely associated with X.

However, if there is one thing that differentiates people from machines, it is our ability to filter, that is, the selective capacity of human memory. People do not remember everything they have learned, seen or heard throughout their lives. We have the ability to keep that which has impacted us, taught us something or served as a reference at a given time in a corner of our memory. However, the Internet machine has an almost unlimited storage capacity which, paradoxically, we consistently use to fill in our gaps, but which only responds to filtering criteria mediated by economic interests.

Like Eco, Groys<sup>2</sup> and so many others, the utopia of the Internet as a source of information, dissemination and distribution without intermediaries at the service of artists and creators, countered by the dystopia of the

popular view of Internet as something liberating, not subject to economically-influenced selection criteria, generates a conflict in us. Internet as a place where art or other forms of creation operate in the same space as youtubers, advertising, tutorials, cooking recipes, all kinds of promises, jokes, fakes, etc., without filters, without a frame that differentiates them. An Internet that houses the information but is not and does not have the capacity to be a teacher, a curator or a programmer.

How many times has our attention been caught by a work or an author at an exhibit, a conference, a lecture, a class, a ...? Following our initial discovery, we have looked for other works by the author in question, his or her website, blog, videos, writings. But we needed that initial click based on the knowledge of a third party to find what we wanted to look for. That is why a programme like the one provided by BideOtik is necessary: to reveal things that are accessible on the Internet but that we have never searched for, due more to ignorance than a lack of interest.

Focused, as the subtitle clarifies, on other audio-visual narratives that have mutated from serving as the documental records of the narrative to becoming the narratives themselves. Conceived from a post-performative approach for viewers who are not involved in the action at the time it takes place, but only later. They are far-removed from the labels of the eighties, things such as the video-creations or video-art typical of a time when the discovery of a format prevented people from seeing it for what it really was: another step in the creation process.

Focused on a medium that swims through the waters of different structures ranging from exhibition halls to film festivals, but that often

gets mired in the sludge of oblivion by using formats that have not yet been institutionalised.

A space in which viewers are physically transported to the place where the piece is located, thereby allowing them to immerse themselves in the contemplation of the piece, unaware of other issues, providing it with a frame, a place. A place where, in addition to hearing the explanations about the working process – the what, why, who, how or where – the viewer can have a dialogue with the authors, who range from students of vocational training centres, schools of communications or fine arts, to well-known artists at the national or even European level, emerging artists with short but intense trajectories trying to find their place in the (still) marshy waters of a world that understands that everything is video, but without distinctions, without filters. It is the price that must be paid to experiment with the creation process, to ignore the market, to refuse to comply with the established formats, to look for other channels that institutions do not know how to incorporate into their schedules. BideOtik is the answer to the need to disseminate but also to educate in an area of experimental creation that has been neglected and which coincidentally uses moving images, videos as the recording format.

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<sup>1</sup> Eco, Umberto. *De la estupidez a la locura. Crónicas para el futuro que nos espera*. Editorial Lumen 2016.

<sup>2</sup> Groys, Borys "El arte en Internet". *Campo de Relámpagos 04-12-2016*. Available at: [campoderelampagos.org](http://campoderelampagos.org)

## - SOCIAL AND CULTURAL DIVERSITY -

**Itxaso Diaz**, BldeOtik video creator and co-ordinator

# 01.

Once again this year, and **in response to other audiovisual narratives**, we are starting with the programme **BldeOtik**. Though let us first analyse and reflect on the previous two editions, which received a very warm welcome and response from the public and which counted with the educational collaboration of the Faculties of Fine Arts and Social Sciences & Communication of UPV/EHU and CIFP Tartanga. This collaboration is increasing year after year, and is translated in workshops and complementary talks, which are understood as an opportunity to establish connections between programming and training.

This observation of what took place in 2015 and 2016 has led us to consider minor changes in order to help us confirm our interest, on the one hand, in projects where video is used as a mediation tool and, on the other hand, in the extension of the collaboration, not only with the educational context, but also with other cultural agents which contribute to the collaborative set up of the BldeOtik programme.

The first section of the year is a large

block which focuses on social and cultural diversity. Audiovisual mediation understood as interpersonal communication, collective memory and shared identity will be present in several sessions of the BldeOtik 2017 programme. The Bilbao association **Zinema Pop** (Olga Ruiz, Elena Morcillo and Jesús Pueyo) performs artistic and cultural events in communities to foster collaborative decentralised practices via collective creation processes. They will be presenting **La copla del desamor** in collaboration with Askabide Association and **Malkoak eurian**, **la ciudad de los drones** in collaboration with Bakuva. The Catalan group **En torno a la silla** carries out dynamics related to functional diversity and accessibility. Their documentary project **Vidas fuera de catálogo** addresses free design and products for personal and technical support as an alternative to orthopaedic standards. **Atrapados por la serpiente** is a documentary project directed by **Álvaro Fierro and Ibon Ibarlucea** focused on creative urge and nostalgic imagination. A universal story performed by the underground band Cancer Moon and their vocalist Josetxo Anitua. The Malaga artist

**Laurita Siles**, resident in Bilbao, develops projects linked to questions of identity and folklore both local and foreign. She will be presenting two projects in Blde0tik carried out in the Encartaciones: **Putxeramobil and Mutur Beltz**. The Madrid artist **Mawatres**, also resident in Bilbao, designs and creates artistic projects related to historical memory, territory and citizenship. In Blde0tik he will be showing some of his latest works: **Montes bocineros, Santa Roma de Sau, Monumento a los campesinos asesinados and Fuera de pista**.

As a novelty this year we propose carrying out a session on the Azkuna Zentroa atrium screen. The aim is to bring the Blde0tik programme closer to the public, users and passerbyers. To this end, we have invited **Stéphane Abboud**, a Lebanese artist resident in Bordeaux, who will be presenting his audiovisual work **L'autre**, an internal-external dialogue between screen and audience. This year will include again the session Muestra de trabajos by UPV/EHU and CIFP Tartanga due to last year's excellent reception, for it represents a meeting

point between the three institutions and brings the creations of video-producers who exhibit here closer to the public.

And for the third consecutive year we will keep the **Developments** section, where we invite different authors to make a selection and take a journey through their filmography. The artist **Txuspo Poyo** will be responsible for commissioning this section, thereby contributing to the expansion of the collaboration section, which we are extremely interested in fostering within the context of Blde0tik.

## - DEVELOPMENTS -

Proposal in 3 acts by **Txuspo Poyo** for **Developments**

# 02.

The 3 proposals have the same common denominator, i.e. works prolong over time, not only due to their chronological journey but also to the meticulous analysis that traces have left engraved: time, identity and legacy criss-cross uniquely to speculate with a physical, sociological and environmental body within a moving environment, as well as with information, behaviours, mobility, imbalances and even collapse.

**Cecilia Barriga** is an artist with a pronounced activist profile committed to gender, social and political movements. Since her earliest works like *A meeting between two queens* in the 1990s, the use of appropriation with a clear gender message, acquires an entire sense of cultural transference. In her project of the last decade, Cecilia has placed a camera inside the action, i.e. the camera is yet another element which takes part in what is going on, showing and recording what is happening. Cecilia takes part in the sessions of the offended in Madrid, New York and that of Chilean students in her work *Three moments*, one cry.

**Montserrat Soto** is an artist who empties places of physical subjects, but not of contents. The places inhabited acquire historical importance. Human absence talks to use of the loss, the ghost who continues to haunt these architectural remains on a small and large scale. Both the archives and places of historical memory remit us to the legacy, while heritage remains between utopia and dystopia. Montserrat places the camera inside looking outwards. The reflexive subjectivity which contemplates an event establishes a distance between the treatment of image and what it hides.

**Mira Bernabeu** is somehow the combination of both the foregoing works, though maintaining his distance, of course. Mira's work is the subject around which the study revolves, which reappears within a theatrical choreography. Mira creates ecosystems of relationships in the face of observation, but not only before the eyes of the onlooker but also of the others. The image acquires a familiar institutional



pose whose body of work is its own family. It shows itself as generational and, at the same time, as a solid unitarian block with its uniqueness, where anthropological social and psychical values are represented. The camera is both inside and outside. The place has lost its importance in the staging, and the scenery invades in a more soberly fashion without any artifice. The lighting also acquires a hardness on isolating the background subjects, and occasionally the rest of the subjects as well; it may also act as an ally of complicity between them. Mira emphasises human affection in the face of its environmental austerity coupled with a certain metaphysical atmosphere.

YEAR  
PROGRAMME

# 1

## SOCIAL AND CULTURAL DIVERSITY

JANUARY-FEBRUARY-MARCH  
APRIL-MAY-JUNE-JULY

January 24 7.00pm  
Bastida Hall Floor -2

**ZINEMA POP**  
Audiovisual social and participative projects  
Olga Ruiz, Jesús Pueyo,  
Elena Morcillo

February 21 7.00pm  
Bastida Hall Floor -2

**AUDIOVISUAL IDENTITARY  
PROJECTS**  
Laurita Siles

March 21 7.00pm  
Bastida Hall Floor -2

**ATRAPADOS POR LA SERPIENTE**  
Álvaro Fierro & Ibon Ibarlucea

April 11 7.00pm  
Bastida Hall Floor -2

**MAWATRES / TWO SHOTS  
AT THE SAME BIRD**  
Juan Pablo Orduñez

May 16 7.00pm  
Screen of Atrium of Cultures

**L'AUTRE**  
Stéphane Abboud

June 13 7.00pm  
Bastida Hall Floor -2

**SELECTION OF AUDIOVISUAL  
WORKS BY STUDENTS FROM  
UPV/EHU & CIFP TARTANGA**


July 11 7.00pm  
Bastida Hall Floor -2

**LIFE OUTSIDE THE  
CATALOGUE:  
A JOURNEY THROUGH  
AN UNFINISHED AUDIOVISUAL  
PROJECT**  
En torno a la silla

# 2

## DEVELOPMENTS

OCTOBER-NOVEMBER-DECEMBER



October 24 7.00pm  
Bastida Hall Floor -2

**CECILIA BARRIGA**

November 14 7.00pm  
Bastida Hall Floor -2

**MONTSERRAT SOTO**

December 19 7.00pm  
Bastida Hall Floor -2

**MIRA BERNABEU**

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TICKETS ON SALE  
AT INFOPUNTUA  
(information point) and via  
[www.azkunazentroa.eus](http://www.azkunazentroa.eus)

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# 1

SOCIAL AND CULTURAL  
DIVERSITY

• Programme •

JANUARY-FEBRUARY-MARCH  
APRIL-MAY-JUNE-JULY

*The first section of the year is a large block which focuses on **social and cultural diversity**. Audiovisual mediation understood as interpersonal communication, collective memory and shared identity will be present in several sessions of the BideOtik 2017 programme.*



ZINEMA POP  
Audiovisual social and  
participative projects  
Olga Ruiz, Jesús Pueyo,  
Elena Morcillo  
**January 24 7.00pm**  
**Bastida Hall Floor -2**

AUDIOVISUAL IDENTITARY  
PROJECTS  
Laurita Siles  
**February 21 7.00pm**  
**Bastida Hall Floor -2**

ATRAPADOS POR LA SERPIENTE.  
Álvaro Fierro & Ibon Ibarlucea  
**March 21 7.00pm**  
**Bastida Hall Floor -2**

MAWATRES /  
TWO SHOTS AT THE SAME BIRD  
Juan Pablo Orduñez  
**April 11 7.00pm**  
**Bastida Hall Floor -2**

L'AUTRE, 2010  
Stéphane Abboud  
**May 16 7.00pm**  
**Screen of Atrium of Cultures**

SELECTION OF AUDIOVISUAL  
WORKS BY STUDENTS FROM  
UPV/EHU & CIFI TARTANGA  
**June 13 7.00pm**  
**Bastida Hall Floor -2**

LIFE OUTSIDE THE CATALOGUE:  
A journey through an unfinished  
audiovisual project  
En torno a la silla  
**July 11 7.00pm**  
**Bastida Hall Floor -2**



## ZINEMA POP

**Olga Ruiz (Cádiz, 1969)**

**Jesús Pueyo (Leioa, 1971)**

**Elena Morcillo (Reinosa, 1964)**

Audiovisual social and participative projects

La Copla del Desamor (Bilbao, 2014)

Malkoak eurian (Bilbao, 2016)

January 24 7.00pm  
Bastida Hall Floor -2

Zinema Pop is an association of film, photography and social work professionals that organises artistic and cultural events for different associations and groups.

Since 2010, they have been working on art and social projects for the Askarri, Askabide and Bakuva associations involving women, teenagers, therapists, social workers and professionals in the fields of art and culture.

The main objective is the social, technological and personal empowerment of people and groups at risk of social exclusion.

 [www.zinemapop.org](http://www.zinemapop.org)



## ZINEMA POP

Olga Ruiz, Jesús Pueyo,  
Elena Morcillo

### Historias de Mujeres, la copla del desamor, 2013-14.

#### Who would you like to be?

In 2013, a proposal was made to the Askabide association for a project focused on the social integration of women at serious risk of social exclusion.

The idea was to work with Askabide, viewing the association as a 'community' made up of therapists, social workers, women users of Askabide and workers in the field of culture.

The proposal consisted of producing a film where the women who chose to participate would select which film they would like to make and which character they would like to play.

Askabide workers also participated, switching their roles to become the ones who responded to the women's lines in the performance.



## ZINEMA POP

Olga Ruiz, Jesús Pueyo,  
Elena Morcillo

### Malkoak Eurian, la ciudad de los Drones, 2015-16.

For Malkoak Eurian, a working space was proposed that involved various groups and practices. Bakuva, an association dedicated to the social integration of girls and boys from Bilbao La Vieja, a builder of drones and a group of art and culture workers, Zinema Pop.

Future drone applications are created in a drone workshop based on real expectations, dealing directly with the developers. Throughout the process, we use film-making tools to imagine a future where drones are part of our environment.

February 21 7.00pm  
Bastida Hall Floor -2

## AUDIOVISUAL IDENTITARY PROJECTS

**Laurita Siles (Marbella, 1981)**

Putxeramobil (Enkarterri, 2013)

Mutur Beltz (Karrantza, 2015)



*Laurita Siles (Marbella, 1981), currently lives and works in Enkarterri and Uribe Kosta, (Bizkaia). As an artist and researcher, her concern for the region spans everything from the environmental crisis to the nostalgia caused by the loss of roots.*

'La Putxeramobil' and the documentary 'Mutur Beltz', are two works that try to empower sustainable knowledge, trades and techniques in order to play a role in the conservation and renovation of Enkarterri's heritage. Many people have participated in both the production and the execution of the two projects, out of which an abundance of human interrelations has emerged from the collaborative experimentation based on artistic and social strategies. On the one hand, the 'Putxeramobil' video documents one of the actions performed with this unique 'putxera' (pot) mounted on a bicycle. The beans were cooked to the beat of the pedalling and the lively

verses of the 'bertsolaris'; the stew was then enjoyed by the citizens, followed by an after-dinner recital. On the other hand, the 'Mutur Beltz' documentary was the result of a tour through the hamlets where black-faced carranzana sheep are tended by shepherds and the encounters with women familiar with the traditional spinning practices of the valley. This project is part of the research work of the Mutur Beltz group - Sustatzeko Elkarte Agroekologia, Artistikoa eta Kultura - that is focused on rethinking new models of hamlets from the perspective of the creative experience. An art-based agroecological project.

[+ http://folklorenomada.com/home.html](http://folklorenomada.com/home.html)





# ATRAPADOS POR LA SERPIENTE

UN PROYECTO DOCUMENTAL DE **ÁLVARO FIERRO & IBON IBARLUCEA**

## ATRAPADOS POR LA SERPIENTE

**Alvaro Fierro (Bilbao, 1978)**  
**Ibon Ibarlucea (Eibar, 1970)**

Documentary project in progress

'Atrapados por la serpiente' is a documentary project that revolves around creative drive and nostalgic imagination. A universal story starring the underground band Cancer Moon and its singer, Josetxo Anitua.

A group from the independent music scene of the 90s ...Or not?

Cancer Moon was founded in the late eighties in Bilbao. They released three studio albums after differences with some of the labels that had signed them, the last one (Moor Room - 1994) of which was chosen by Rockdelux as album of the year. Josetxo Anitua died in 2008.

March 21 7.00pm  
Bastida Hall Floor -2

*NACHO VEGAS (musician)*  
*JULIO RUIZ (Radio3)*  
*MAITE ARROITAJAUREGI (Mursego)*  
*RAMÓN ARAUZO (The Lodge)*  
*EDU RANEDO (journalist)*  
*JON ZAMARRIPA (Cancer Moon)*  
*IKER TREBIÑO (director)*  
*IÑIGO ROMERA (musician)*  
*UNAI FRESNEDO (music promoter)*  
*... and led by Josetxo Anitua's sister,*  
*USUA ANITUA.*  
*Directed by ÁLVARO FIERRO &*  
*IBON IBARLUCEA*  
*Animations by NADIA BARKATE*  
*(frame-to-frame animation of original file)*  
*Produced by DIEGO URRUCHI &*  
*RAÚL L. ORTEGA*

 <https://www.youtube.com/watch?v=w6s2GK5010Q>



ALLE 07/05/2016 - ZENITH MÜNCHEN

UNDAHL UNDAHL



# MAWATRES TWO SHOTS AT THE SAME BIRD

Juan Pablo Ordúñez (Madrid, 1986)



April 11 7.00pm  
Bastida Hall Floor -2

A session is proposed where the different projects by Juan Pablo Ordúñez / Mawatres are linked in order to generate a single body of analysis. Bearing in mind that each work provides specific questions, the aim is to present the projects as a whole like an entwined conversation, a kind of story which generates doubts, questions and occasionally answers.

We will not find the starting point in a specific project but rather in the method, in the understanding that projects are not multidisciplinary per se. We will come across recurrent audiovisual, drawing or intervention languages as a result of necessity, rather than following a style or habit.

So, we will discover a battery of works executed according to various disciplines, which are linked together. Who said dead?

 [www.mawatres.com](http://www.mawatres.com)



## L'AUTRE

**Stéphane Abboud (Libano, 1976)**

Video on a loop installation. Duration: 38'

Look and be looked at: Stéphane Abboud's video work takes into account otherness as an insight to our identity. The video-maker's images question, fascinate and irritate. They question our relation with the other and, in more general terms, the scope of an artistic work in the public space. Here, the image retains its entire mediation strength.

Stéphane Abboud is an artist, video-maker, producer and VJ (VJ Le Projectionniste). He has worked the cinematographic format and sculpture in installations prior to devoting himself to video-graphic images in spaces and different performances (exhibitions, installations, documentary creation, dance

and various musical scenarios). Furthermore, he is a designer of interactive audiovisual proposals within the social ambit, and collaborates with choreographers and musicians. He is also one of the most important VJs on the international scene. He considers an image to be a powerful narrative and a mediation element beyond those of classical audiovisual economy models.

For the last decade he has also been an audiovisual teacher in the art department at Université Bordeaux Montaigne (France) and in advanced training schools for social workers.

May 16 7.00pm  
Screen of Atrium of Cultures

# SELECTION OF AUDIOVISUAL WORKS BY STUDENTS FROM UPV/ EHU & CIFP TARTANGA

A selection of audiovisual works by students  
from the Faculties of Fine Arts and Communication  
of UPV/EHU and CIFP Tartanga will be included



June 13 7.00pm  
Bastida Hall Floor -2

As a result of the collaboration between Azkuna Zentroa, UPV/EHU Faculties of Fine Arts & Communication and CIFP Tartanga, some of the artists exhibiting their works in this edition have taken part in workshops organised in these centres where audiovisual training is given. The June session will exhibit works selected by students and produced throughout the course. Some of these have been created after experience sharing with audiovisual artists taking part in Blde0tik.



# LIFE OUTSIDE THE CATALOGUE

A journey through an  
unfinished audiovisual  
project

En torno a la silla (Barcelona)



June 13 7.00pm  
Bastida Hall Floor -2

It is a 3 year journey of the “En torno a la silla” collective, via the role of documentation (blog and audiovisual).

All our material explorations in recent years have sought to go beyond a world built for standard bodies, by opening up the design processes, considering and incorporating different experiences and needs of diverse bodies.

However, even though the material “entanglement” with our environments through activities like building objects or generating co-creation events has constituted the essential focal point of this project, an important part of our activities has consisted of “entangling” with different registration tools for open reflection, representation and diffusion of our small objects and findings: tutorials and construction manuals, video-documentation of processes or interviews, poetic or political reflection texts, etc.

What role does this opening up of the design processes play when we think about documentation processes? Through the presentation of some our documentary “entanglements” –among them the conception of a non-linear video project for the web–, we wish to delve into the central importance of the representation processes, and see in which way different successes and errors have contributed to a learning process and to different transformations of the collective.

 <https://entornoalasilla.wordpress.com/>

# 2

DEVELOPMENTS

• Programme •





## OCTOBER-NOVEMBER-DECEMBER

*For the third consecutive year we will keep the **Developments** section, where we invite different authors to make a selection and take a journey through their filmography. The artist **Txuspo Poyo** will be responsible for commissioning this section, thereby contributing to the expansion of the collaboration section, which we are extremely interested in fostering within the context of BideOtik.*



CECILIA BARRIGA

October 24 7.00pm  
Bastida Hall Floor -2

MONTSERRAT SOTO

November 14 7.00pm  
Bastida Hall Floor -2

MIRA BERNABEU

December 19 7.00pm  
Bastida Hall Floor -2



# CECILIA BARRIGA

(Chile, 1957)

/ CREATION AND IDENTITY IN MOVEMENT  
Selection of works

**'Casa en red'** 2010, video, 8'  
**iArco nano (Small art)**, 2010, 2'  
**'Ojo Eje'**, 2009, 35mm, 6'  
**'Mujeres por un mundo mejor'**  
2010, video, 10' fragment

Part of the audiovisual universe of film-maker Cecilia Barriga delves constantly into how our individual and collective identities are built and represented, as a result of either the imaginary drive of the intimate or the cultural political evolution surrounding us.

Fascinated by both the original material offered by audiovisual files and the small format capture as a language and technical recourse of speed and invisibility, her view captures the intimate solitary space of a person and the spontaneous performance of crowds, thereby establishing a constant tension between both spaces which drives the dynamics of her stories.

**'Granada treinta años después'** 2010, video, 20' fragment  
**'En el río'** 2006, video, 6'  
**'El día del euro'** 2007, video, 6'  
**'Meeting Two Queens'** 1990, video, 14'

This presentation includes works produced in the last 10 years, like *El día del euro* (2007), the story of a casual meeting of two elderly women in Zürich, who lived a love story in their youth; and an extract from her latest documentary *Granada treinta años después*, a look at independent critical feminism three decades after the women's demonstration that took place in this Andalusian city, one of the milestones in feminism history in Spain. In addition, for those as yet unfamiliar with the artist's work, we will be screening her cult piece *Meeting Two Queens* (1990). On this same year, Judith Butler's *Gender Trouble* (1990) was published in the US as the most influential work on gender deconstruction and one of the film sub-texts.

October 24 7.00pm

Bastida Hall Floor -2

LET'S ROLL  
ME FREE  
HOMBRE  
DESEOS INMORTALES



# MONTSERRAT SOTO

(Barcelona, 1961)

/ LOS ESPACIOS DEL ARTE  
Y EL PAISAJE A TRAVÉS DEL VIAJE

Montserrat Soto's work, articulated in two large topics, i.e. art spaces and landscape through travel, essentially moves between photography, video and installation. She builds her projects through series following one of these interests. In the art spaces she has worked on memory and creative act, with her series Datos Primitivos, Archivo de Archivos being particularly relevant.

On her works on landscape through travel she photographs natural spaces and architectures as environments where the human being is an obviated subject traceable through its prints; as well as

places where you can appreciate the passing of time, tinged by a lonely atmosphere that some authors have identified with interior landscapes. Her large photographs are usually installed in the exhibition space generating a trompe l'oeil thus leaving the viewer in the antechamber of the spaces. We highlight her latest work Doom City.

Montserrat Soto (Barcelona, 1961) studied at the Massana School in Barcelona, continuing her specialisation studies in Grénoble, France. Her first important exhibition was at Espai 13, Fundació Miró in Barcelona in 1993.

November 14 7.00pm

Bastida Hall Floor -2



# MIRA BERNABEU

(Alicante-Valencia, 1969)

Since 2006 Mira has combined his professional career between developing his artistic practice and managing Espaivisor (Galería Visor). The execution of both these facets makes him one of the few professionals in Spain who is familiar with the ins and outs of contemporary art. As a result his vocation is divided between being an artist and art gallery director.

Mira's projects are not only interesting due to his aesthetic conception but, above all, because of his social facet, his interest in psychologically and anthropologically analysing the human being and the way in which we relate to everything else; yet always within the possibilities art offers. Mira highlights

the theatrical analysis of the human being via his group portraits. On his stagings moral, religious, psychoanalytical and educational theories converge. He shows naked gloomy stages as a performance where he questions public and private boundaries. His projects seek to show themselves as a true reflection of the socio-economic, cultural and educational political situation of the period. All of this may very well have been influenced by his studies in Fine Arts (UPV, Valencia and Goldsmiths College, M.A. London) and Psychology (UV, Valencia).

December 19 7.00pm

Bastida Hall Floor -2

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#### TIMETABLE OF THE CENTRE

7:00h - 23:00h MONDAY-THURSDAY

7:00h - 24:00h FRIDAY

8:30h - 24:00h SATURDAY

8:30h - 23:00h SUNDAY

#### MEDIATEKA BBK

9:00h - 21:00h MONDAY-FRIDAY

11:00h - 21:00h SATURDAY, SUNDAY AND PUBLIC HOLIDAYS

#### CENTRO DE ACTIVIDAD FÍSICA

7:00h - 23:00h MONDAY-FRIDAY

8:30h - 23:00h SATURDAY AND SUNDAY

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944 014 014

Infopuntua and telephone are at your service:

Monday to Friday: 8:00 a.m. - 10:00 p.m.

Saturdays, Sundays and public holidays: 9:00 a.m. - 10:00 p.m.



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