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**Bilbao**

## EXHIBITION

**20.FEB — 10.MAY.2020**

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**24 & 25** April

**Ixiar Rozas. Seminar around Steve Paxton**

**Culturgest**

# STEVE PAXTON

DRAFTING  
INTERIOR  
TECHNIQUES

AZKUNA  
ZENTROA  
ALHÓNDIGA  
BILBAO



gizartea eta kultura garaikidea  
sociedad y cultura contemporánea  
society and contemporary culture



# PERFORMANCES

## Jurij Konjar

### *Flat + Satisfyin Lover (SP)* */ Goldberg Variations (JK)*

Friday, February 21. 7.00pm  
Auditorium. 10/8€

In the context of the Steve Paxton exhibition, we present three historical works by Paxton, revisited by the Slovene choreographer and dancer Jurij Konjar.

The first two pieces belong to the early years of the mythical Judson Dance Theater and focus on one of the main questions launched by the collective: what is dance? In his short solo, *Flat* (1964), Steve Paxton explores simple actions like walking, sitting, assuming poses or focusing attention. *Satisfyin' Lover* (1967) continues this exploration by inviting 42 persons to walk across the stage, according to a set of simple guidelines. The work *Goldberg Variations* stem from a later period, after the development of the famous Contact Improvisation. In this improvised work, Paxton incorporates a number of the main concerns of 'post-Cunningham' dance, in a moving dialogue with the homonym Bach composition, interpreted by Glenn Gould.

In 2007 Jurij Konjar started looking at Walter Verdin's video work, *Goldberg Variations*, based on Steve Paxton's performance 'The *Goldberg Variations* by J.S. Bach, played by Glen Gould, improvised by Steve Paxton'. In 2009, through a chain of events and choices he began practicing regularly; dancing the whole piece every day of the following year. The official premiere of *Goldberg Variations* was in Vienna in October 2010.

In this piece, Jurij Konjar revisits the original work, based on his observations of video recordings and a prolonged daily practice, part of which accompanied by Steve Paxton and Lisa Nelson. In tune with Paxton's legacy, the work is recreated at every single presentation, as an encounter between the performer, the music and the audience.

Jurij Konjar is a Slovenian artist working in the field of dance. Following his education and the creation of his early works, in 2007 he suffered a head injury that shifted his focus towards the potential of the present moment. In 2009, an in-depth observation of Steve Paxton's *Goldberg Variations* video, with conversations that sprouted from it, triggered the development of a personal improvisation practice. Collaborating with Steve Paxton (2010-2016), he has performed Paxton's work *Bound* (1982), *Flat* (1964) and *Quicksand* (2016), as well as staged *Satisfyin' Lover* (1967). In 2014 he has launched *Habitat*, a nomadic working space for process-oriented practices. He has been performing the *Goldberg Variations* since 2010.

#### ARTISTIC SHEET

**Flat (1964):** Choreography: Steve Paxton / Dance: Jurij Konjar  
**Satisfyin Lover (1967):** Choreography: Steve Paxton / Coordination: Jurij Konjar / Dance: 42 performers  
**Goldberg Variations (1986/2010):** Dance: Jurij Konjar. After Steve Paxton / Music: Goldberg Variations of Johann Sebastian Bach, interpreted by Glenn Gould (1981) / Thanks to: Steve Paxton and Lisa Nelson / Production: Jurij Konjar / Coproduction: Tanzquartier Wien / Support: Ministry of Culture of the Republic of Slovenia

## Ion Munduate

### *Goldberg Versions*

Thursday, March 12. 8.00pm  
Exhibition Hall. 8/6€

*Goldberg Versions* by Ion Munduate is the development of a work process based on the idea of "visiting" the score of J.S Bach, the film of the interpretation of the variations by Glenn Gould (1981) and the original Steve Paxton archive that he developed from improvisations danced between 1985 and 1992 recorded by Walter Verdin.

Among these three moments, something is triggered between the Gould's extremely technical way of understanding Bach's music and Paxton's way of understanding movement, improvisation and music, with a simplicity, lightness and fluidity whereby they both seem to be obviating the difficulty of its execution" he explains.

As the artist explains: "In *Goldberg Versions* there is a series of elements common to my previous project, *Translation*, which is the basis of this new working process, i.e. the idea of annotating movement and specific instructions to produce what is pursued, and lastly, be able to base myself on a pre-existing piece to create the choreographic material."

For the development of the project he has had the artistic collaboration of Blanca Calvo and for the analysis of the movement with Ana Buitrago. This artist owes his training to the SNDO (School for New Dance Development) in Amsterdam, linked to Paxton's work. Furthermore, she attended the presentation of Paxton's Variations in 1992 when he executed and filmed them leaving them filed away.

Ion Munduate is an artist trained in San Sebastián, Madrid and Paris. Together with Blanca Calvo, he began an intense artistic collaboration in 1994 from which various works arose. Parallel to this, in 1998 they conceived *Mugatxoan*, a training project dedicated to research and creation. His performances and videos, presented in various European spaces, are *GoGo*, *Caja Roja y Lucia con zeta* (1998), *Flyball*, *Boj de largo* (2000), *ASTRA TOUR* (2003-2004), *Extras de artificio* (2005), *BAT*, *Beautiful Animals Trying* (2006), and *Sin titulo, en colores* (2010), *Translation* (2013-2016) *Las plumas* (2017) and *Alfabeto Móvil* (2017). He received the Gure Artea award for *Mugatxoan* in 2015, in recognition for his activity carried out in the field of visual arts. He has imparted numerous workshops and seminars, in addition to tutoring several pieces by young artists.

#### ARTISTIC SHEET

With: Ion Munduate / Movement assistant: Ana Buitrago / Artistic assistance and production: Blanca Calvo. With the support of the Dance Production I of the Department of Culture of the Basque Government and Eremuak, and with the support of Dantzagunea. The work has been produced in and with the collaboration of Tabakalera, Donostia.

## Mal Pelo

### María Muñoz & Pep Ramis

### *On Goldberg Variations / Variations*

Wednesday, April 22. 8.00pm  
Auditorium. 15/12€

The Catalan dance company Mal Pelo has been researching and creating its own language for 30 years. Its personal relationship with the work of German composer Johann S. Bach began with *BACH*, a show which toured the world in 2004. As a first step in a deep and complete immersion process, *Bach Project* is a trilogy focused on the study of J.S. Bach's music and its relation to choreographic writing.

*On Goldberg Variations/Variations* is a show based on the *Goldberg Variations / Variations* musical proposal of the French-American pianist and composer Dan Tepfer, who interprets the *Goldberg Variations* of J.S. Bach, combined with his improvised variations on the same harmonies.

*On Goldberg Variations/Variations* is a framework of language lines which weaves a fabric around the work of J.S. Bach. Dance, John Berger's voice, some own texts, the manipulated multifocal sound of the soundtrack, live voice and video screenings, meld together to create Mal Pelo's approximation to the universe of J.S. Bach.

The choreographic proposal is committed to each interpreter's specific musicality, and to the rhythmical dynamic dialogue between the group and the space.

Mal Pelo, with the artistic direction of María Muñoz and Pep Ramis, is a creative nucleus characterised by shared authorship and a trajectory based on researching movement and its dialogue with other disciplines. Since 1989 it has developed its own artistic language through movement, word, video, sound space and a special vision of stage space. For 30 years, Mal Pelo has upheld its interest in working with writers like John Berger and Erri de Luca, and creators like Baró d'Evel, Andrés Corchero, Steve Noble, Lisa Nelson, Niño de Elche, John Edwards, Alia Sellami, François Delarozière, Eduard Fernández, Leonor Leal, Marta Izquierdo, Faustin Linyekula, Cesc Gelabert, Carlota Subirós, Àngels Margarit, Lilo Baur, Cristina Cervià, Núria Font, Joel Bardolet, Nuno Rebelo and Agustí Fernández, among others. It has been running the Centro de Creación L'animal a l'esquena, in Celrà, Girona since 2001.

#### ARTISTIC SHEET

Direction: María Muñoz & Pep Ramis / Direction collaboration: Leo Castro, Federica Porello / Creation & interpretation: Jordi Casanovas, María Muñoz, Zuriñe Benavente / Music: *Goldberg Variations/Variations* by Dan Tepferon on *Goldberg Variations* by J.S. Bach / Poems: John Berger & Juan Gelmán / Production: Mal Pelo, Teatre Nacional de Catalunya, Dansa Quinzena Metropolitana de Barcelona & Icec-Departament de Cultura de la Generalitat de Catalunya. / With the collaboration of L'animal a l'esquena & Théâtre Archipel de Perpinyà / Premiere at Teatre Nacional de Catalunya from 28th to 31st March 2019.

# WORKSHOPS

The Exhibition Hall becomes a space for training and experimentation within the framework of the Steve Paxton. Drafting Interior Techniques exhibition, with workshops imparted by specialists in Paxton techniques.

## Patricia Kuypers

### *Contact Improvisation*

March 11>14. Wednesday>Saturday  
4.00pm-8.00pm  
40/35€  
Prior registration in [azkunazentroa.eus](http://azkunazentroa.eus)

The Exhibition Hall becomes a space for training and experimentation within the framework of the Steve Paxton. *Drafting Interior Techniques* exhibition, with workshops imparted by specialists in Paxton techniques.

Patricia Kuypers will introduce us to Contact Improvisation, a technique Steve Paxton contributed to develop in the 1970s. Centered on the relation to another human's body and mass, Contact Improvisation brings into play the physical contact points between two or more partners, exploring the senses of touch and weight.

Patricia Kuypers is a dancer, choreographer, editor and dance researcher. Since the 1980s she has been placing the living, perceiving, communicating human being at the forefront of her artistic process. She teaches improvisation and has created numerous performances, in duets, trios, and larger collective forms all over Europe. She also explores the contribution new technologies can make to dance. She is the founder of the publishing house *Contredanse* and of the magazine *Nouvelles de danse*.

# INTERNATIONAL SEMINAR

## *Interior Techniques' Studies* Seminar around Steve Paxton Thought and driven by Ixiar Rozas

April 24>25. Friday>Saturday  
10.30am-1.30pm & 4.30pm-8.00pm  
Prior registration in [azkunazentroa.eus](http://azkunazentroa.eus)

Put awareness where tends to disappear.

US dancer and choreographer Steve Paxton has understood dance for over 60 years as a laboratory to explore the human body.

Throughout the seminar *Interior Techniques Studies* we will be dealing with Paxton's thought and work, taking as a starting point his book *Drafting Interior Techniques* (Culturgest, Lisbon, 2019), published by Romain Bigé.

The book is divided into 8 chapters –studies–, which run through the tools Paxton has been practising throughout his career. Each seminar guest will take a chapter from the book as a starting point and relate it to his/her own work, research and life experience. What do our bodies do when we are not conscious of it? What do we do when we improvise? What can we learn from ourselves? Is it time to try anarchy? What gestures do we make with the earth?

*The publication is intended as a pocket manual for self-hacking and these questions are open, like sky.*

## SEMINAR PROGRAMME

### Friday, April 24 Exhibition Hall

10:30a.m.-12:00p.m.

Otto Ramstad

*A study in anarchy. A study in gravity*

12:00p.m.-1:30p.m.

Romain Bigé

*A study in compost*

4:30p.m.-6:00p.m.

María Muñoz, Pep Ramis

*A study in solo.*

*Steve Paxton's Goldberg Variations*

6:30p.m.-8:00p.m.

María Muñoz, Pep Ramis in conversation with Steve Paxton (videoconference) *Drafting interior techniques*

### Saturday, April 25 Lantegia 1

10:30a.m.-12:00p.m.

Ion Munduate

*A study in gravity.*

*Moving-moved*

12:00p.m.-1:30p.m.

Ula Iruretagoiena

*A study in pedestrian*

*movement*

4:30p.m.-6:30p.m.

Marc Badal

*A study in anarchy.*

*A study in gravity*

Ixiar Rozas Elizalde is a writer and she researches voice and language materiality. Her books, texts and materials have been published in several countries and languages. Some titles include: *Negutegia* (2006, 2009), *Ejercicios de ocupación. Afectos, vida y trabajo* (2015, co-published with Q. Pujol), *Beltzuria* (2014, 2017), *20.20* (2017, CD, with M. Salgado). She has also worked with numerous artists and thinkers. She also organizes encounters, in conjunction with other artists, related to critical thought and contemporary art: *Periferiak* (2002-2007), *ERresonantzian* (2011), *Arrakalatuta* (2015), *Proklama* (2013-2019). Moreover, she has been a member of AZALA Space (Gure Artea Award, 2017), since the project beginnings. She holds a doctorate in Fine Art and is currently a professor of artistic education at Mondragon Unibertsitatea. She is also a professor on the UPV/EHU's Art Creation and Research master's course.

## Otto Ramstad

### *Material for the Spine*

April 20>23. Monday>Thursday. 4.00pm-8.00pm  
40/35€  
Prior registration in [azkunazentroa.eus](http://azkunazentroa.eus)

Otto Ramstad brings *Material for the Spine*, a technique that emerged out of Contact Improvisation and that Steve Paxton started to develop in the 1980s, exploring movement possibilities within the muscles surrounding the spine, playing with puzzles and forms to uncover connections between the pelvis, head, scapula and vertebrae.

Otto Ramstad holds a BA in Dance, Improvisation, and the Moving Image, from Goddard College and is a Certified Teacher of Body-Mind Centering®. He has been featured in the work of DD Dorvillier, Miguel Gutierrez, Shelton Mann, Karen Nelson, Lisa Schmitt, Scott Wells, and Kitt Johnson. Ramstad's solo work has been performed in Denmark, Finland, England, Paris, New Zealand, Italy, NYC, around the USA. He is a recipient of Foundation for Contemporary Art Fellowship 2015, McKnight Foundation Fellowship 2010, an Archibald Bush Fellowship Artist 2006, twice a DanceWeb Scholarship recipient at Impulzanz, and was nominated for a Rolex Protégé Award in 2007.

# Contact Improvisation workshops

Every Sunday at the Exhibition Hall  
11.30am - 1:30pm  
Free admission until full capacity is reached

Azkuna Zentroa - Alhóndiga Bilbao organizes every Sunday different Contact Improvisation sessions led by dance professionals.