



# EL CONTRATO

## EXHIBITION

2<sup>nd</sup> October 2014 - 11<sup>th</sup> January 2015

Curated by

**Bulegoa Z/B**

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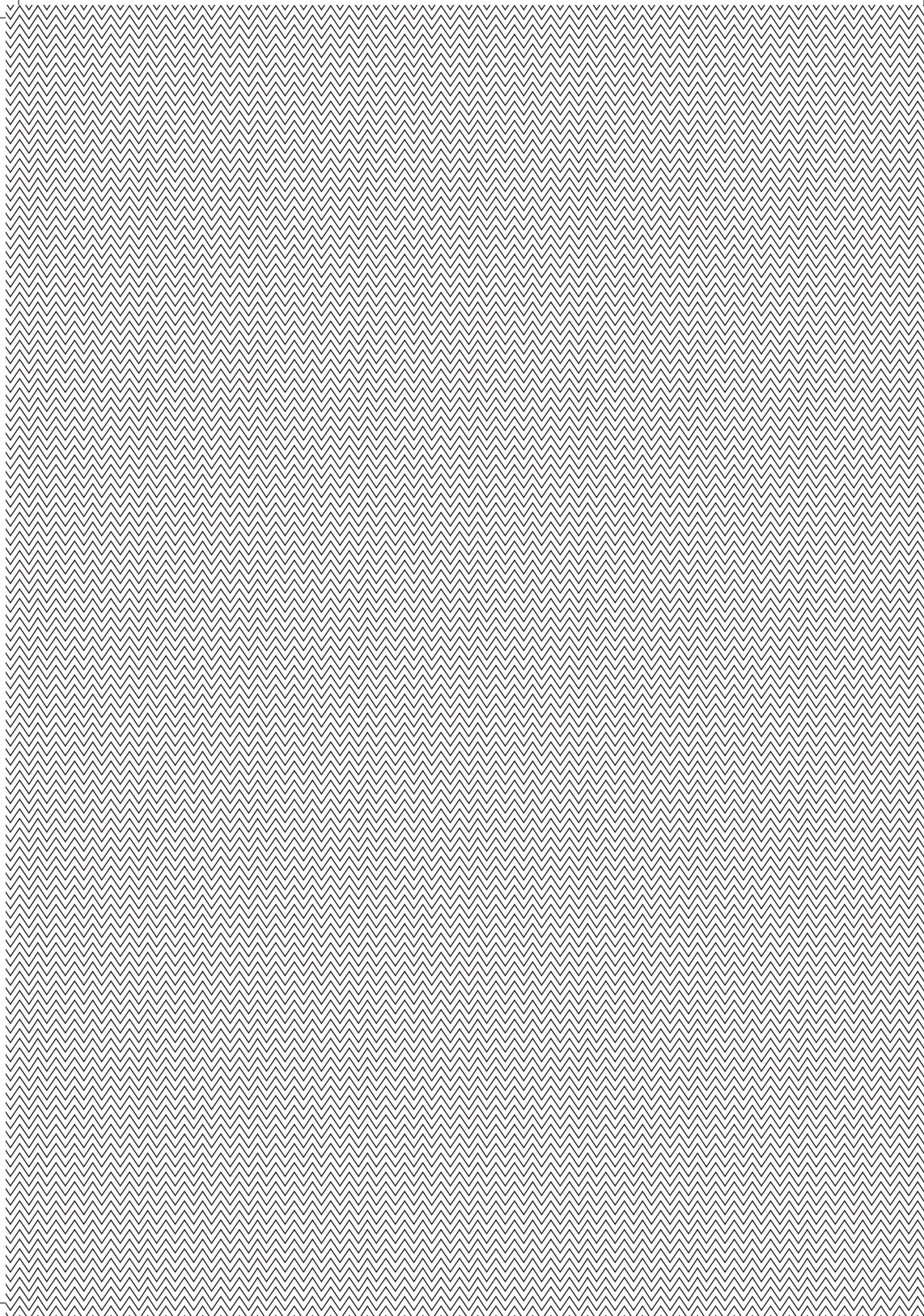


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# EL CONTRATO

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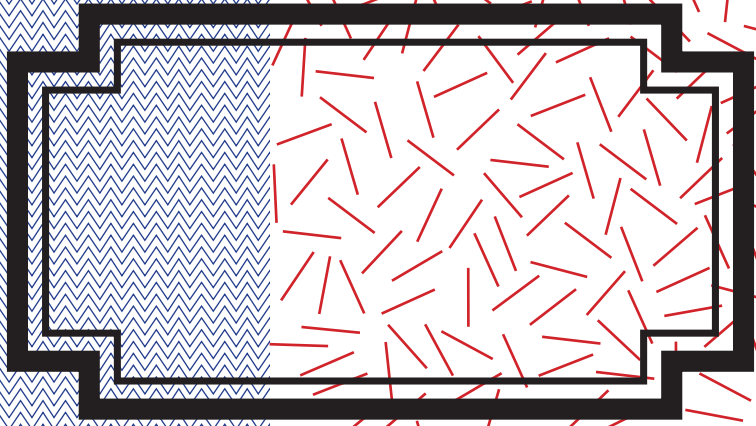
In 2013, Bulegoa z/b were invited by AlhóndigaBilbao to work on a collaborative project. We responded with a two-year residency, EL CONTRATO. During the first year of the project we started up a reading group which studied a series of texts. The aim of the reading sessions was to enquire into the ways in which generally accepted, tacit agreements condition practices and ways of making, doing, being and acting.

Our reflections, and the discussions that took place at the twelve reading sessions have been reformulated in the twelve sections that articulate the contents of this exhibition. A public programme of lectures, film screenings, and performative events will supplement EL CONTRATO. The reading group will be reopened over the three months of the show to open up further discussion. The question we ask is: Beyond obvious, explicit agreements, what are the affective, invisible, unspoken contracts that determine our daily existence?

**Bulegoa Zenbaki Barik**

**Bulegoa z/b** is an office of art and knowledge located in the Solokoetxe district in Bilbao. It is run by Beatriz Cavia, Isabel de Naverán, Miren Jaió and Leire Vergara.

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



# EL CONTRATO READING GROUP

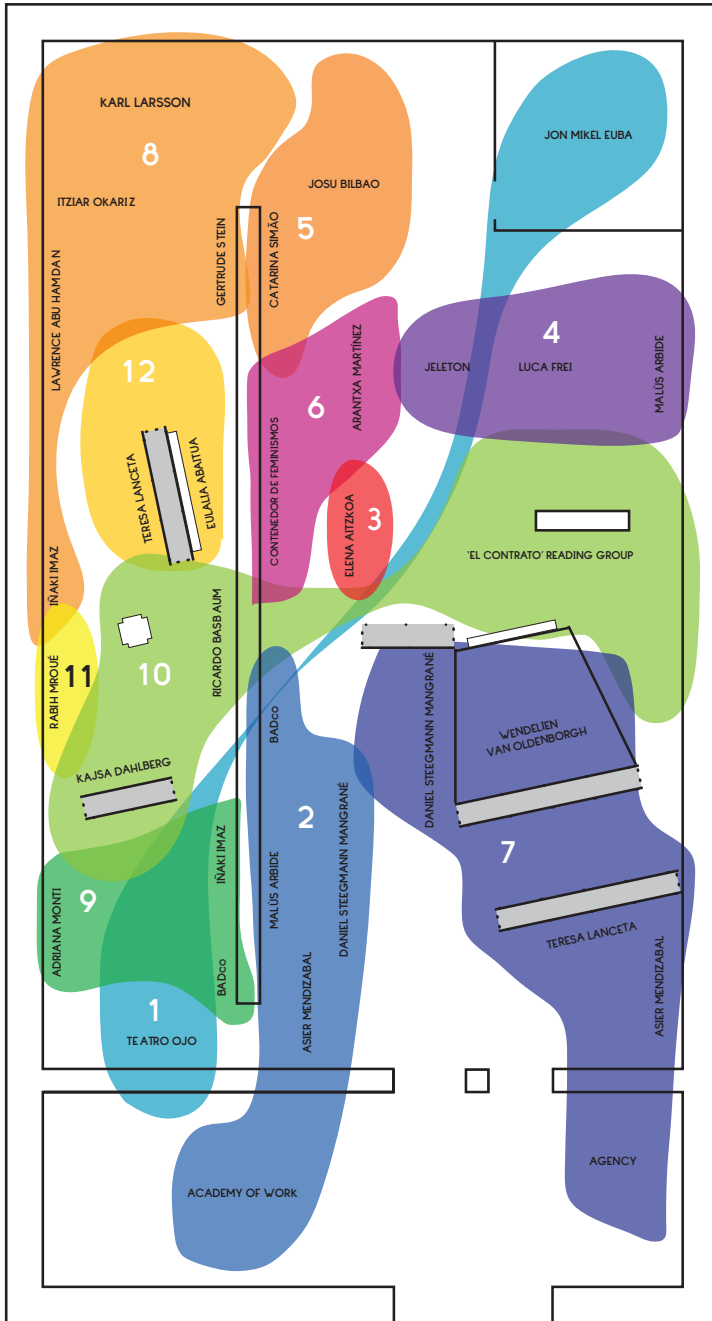
Getting together periodically to read as a group encourages comparison of different viewpoints and discussions that may lead in unforeseen directions. Reading texts and sharing them together meant that our research for EL CONTRATO was and continues to be a gradual, continual, dialogical process.

There are two stages to the EL CONTRATO reading group's existence: first, from April 2013 to February 2014, and second, from October 2014 to January 2015, parallel to the exhibition.

In 2013, the reading group began by reviewing the four areas that anchor the Bulegoa z/b project as an office of art and knowledge: sociology, curatorship, criticism and choreography. Different texts were shared: essays, historical documents, legal records, lectures, poems, prose, film reviews, news, interviews, films and sound recordings. In the three-hour long sessions we read aloud, talked, and did exercises in collective writing.

Our meetings developed as follows: one introductory session, then twelve sessions, each of them conducted by a member of Bulegoa z/b, followed by four sessions conducted by four guests: Héctor Bourges, Catarina Simão, Filiep Tacq y Elena Casado, in dialogue with Bulegoa z/b.

The reading group in its second phase will be held in six sessions in the Alhóndiga Bilbao Exhibition Hall, following the same methodology as the first phase: texts will be read, then discussed, and finally members of the group will chronicle the sessions in reports to be read out at the following meeting. Each session will be conducted by members of the 2013 group. Texts for this second round were proposed by Ricardo Basbaum, Kajsa Dahlberg, Luca Frei, Teresa Lanceta, Karl Larsson and Wendelien van Oldenborgh around works in the exhibition. Some of the sessions will also be attended by the respective artists.

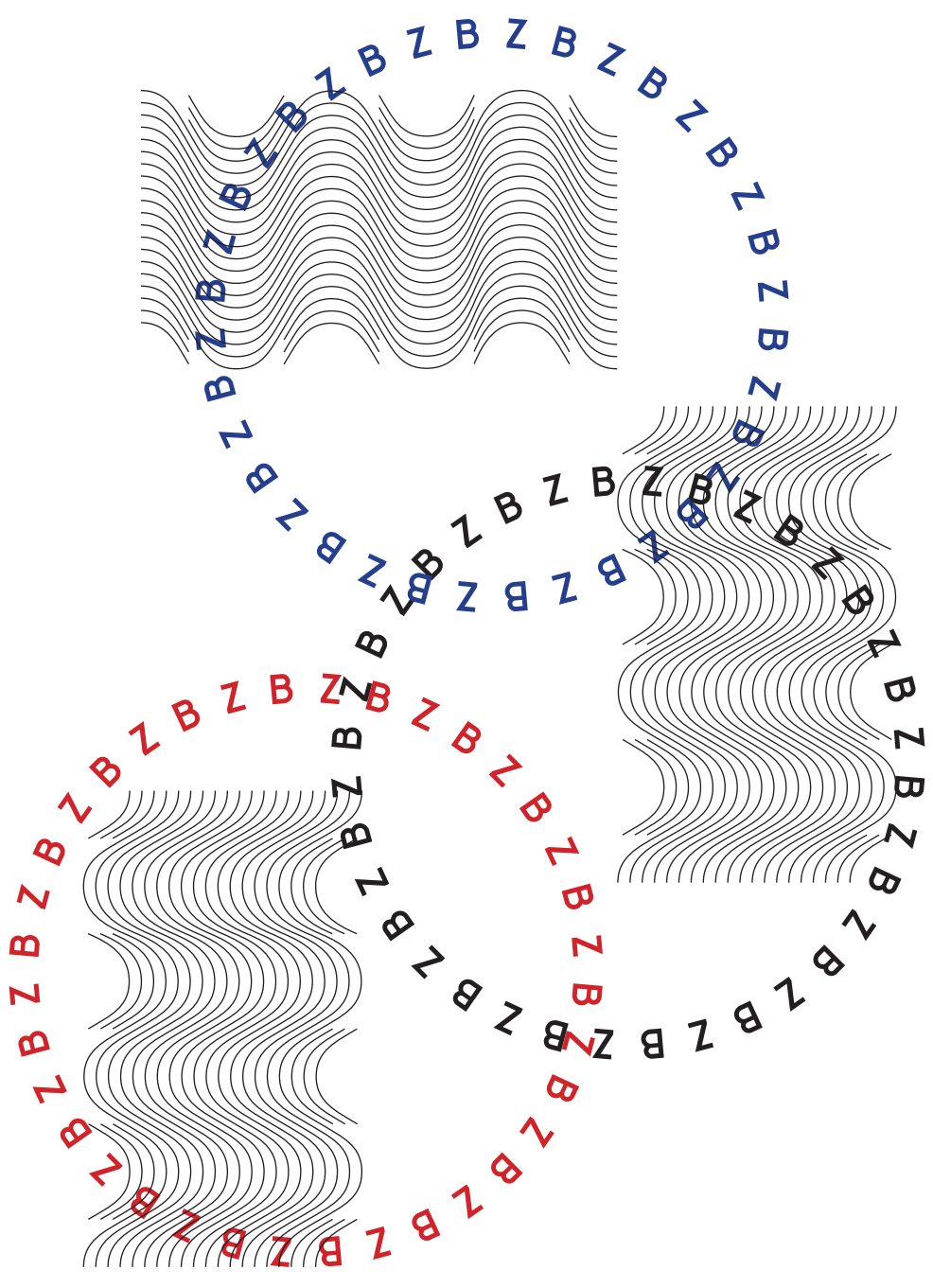


# EL CONTRATO EXHIBITION

The twelve sessions conducted by members of Bulegoa z/b in the first phase of the EL CONTRATO reading group are reflected in the twelve sections of the exhibition. The relationship between each section and the content of the readings and discussions is not intended to be literal or illustrative in any way, but rather to prompt new questions around the accepted agreements we consider ought to be subjected to revision.

Works are displayed in a structure conceived by Luca Frei which offers different possible leads into the reading sessions and paths through the space and time of the exhibition.

- 1 THE STAGING OF THE SOCIAL CONTRACT
- 2 THE CONTRACT BETWEEN BODIES
- 3 THE CONTRACT IN FORMS OF PRODUCTION
- 4 THE CONTRACT AS A DISPOSITIF
- 5 DISMANTLING THE CONTRACT
- 6 CONTRACTS BETWEEN THEORY AND PRACTICE
- 7 DECLASSIFYING THE CONTRACT
- 8 WRITTEN AND SPOKEN CONTRACTS
- 9 PEDAGOGICAL CONTRACTS
- 10 PERFORMATIVITY OF THE CONTRACT
- 11 THE ARCHIVE AS A CONTRACT
- 12 THE CONTRACT WITH THOUGHT





## SESSION 1

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# THE STAGING OF THE SOCIAL CONTRACT

6 May 2013

CONDUCTED BY BEATRIZ CAVIA AND ISABEL DE NAVERÁN

### TEXT

Isaac Joseph: 'Dramas' and 'The Order of Interaction and its Vocabulary', *Erving Goffman and Microsociology* (1998)

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The reading group's first Monday together: we say hello, sit down and start reading. Joseph is with us in a metaphor by Goffman from the 1960s which uses theatre to explain the social. Following his metaphor, the interaction of individuals in an everyday setting obeys the precepts of an invisible, pre-established contract. The social contract is seen as a necessary yet awkward fiction which allows possible interpretations of ways of acting. The first session brings us up against the uncertainties of the contract: How is an order represented? What may define who acts? What is a setting? Is it possible for other contracts to be signed outside of it?

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## 'Mexico My Love. Never Look Back'

TEATRO OJO

2010

Two-screen video projection. 30'24"

In December 2010, Teatro Ojo invited two teams of residents in the area where Multifamiliares Juárez, a residential complex devastated by the 1985 earthquake, previously existed. Television broadcasts

of different World Cups when the Mexican team was eliminated are played over a loudspeaker. At the referee's prompt, players would hold up small speakers broadcasting speeches, songs, hymns, declarations of war, slogans, adverts and unfulfilled promises of modernisation. The work proposes an idea of the social contract as a fiction, perhaps not quite a fraudulent one, but at least a product of fantasy in the socio-political context of contemporary Mexico.

TEATRO OJO (Mexico City, 2003) is a performing collective.

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## 'Casino Lux (You Started Laughing but You'll End Up Crying)'

JON MIKEL EUBA

2004

Two-channel video installation. 23'45" and 10'04"

The artist made this work in the basement of a temporary artist residency held at the Luxembourg Casino. Two cameras record a situation: under insufficient lighting, actors follow a series of off-camera instructions. In the soundtrack, the crunching of footsteps, nervous laughter. The result is an odd portrait of a group and time: young artists from different places stuck inside a European art centre at the turn of the century. The act of looking, both in and out of the video, entails conformity with social norms. Politely, we agree to do it. Effects gradually appear in the work, which the artist terms a «defensive portrait». The viewer activates variables in the 'we-they' conjunction, sharing the discomfort of people who look back at him or her. They are neither friends nor enemies.

JON MIKEL EUBA (Amorebieta, 1967) is an artist based in Bilbao.

## SESSION 2

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# THE CONTRACT BETWEEN BODIES

20 May 2013

CONDUCTED BY ISABEL DE NAVERÁN AND BEATRIZ CAVIA

### TEXT

Bojana Kunst: 'Dance and Work: The Political and Aesthetic Potential of Dance' (2009)

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The social setting shows that bodies are configured through their daily movements. We ask: Are we able to free ourselves from bodily learning historically marked by labour? To what extent did modern dance contribute to, or resist, the subordination of the body to the productive efficiency of labour? In this session we discussed the relationship between work and private life, and also the role of film in representing bodies. We looked at '1 poor and one 0' by BADco collective, based on Louis Lumière's 'Workers Leaving the Lumière Factory in Lyon', which unveils not only the hidden choreography behind the factory doors, but also choreographies carried out by workers in their spare time; when going to the theatre, for instance.

## 'Gastev's Arm'

### ACADEMY OF WORK

2011–2014

Installation

In 1920, poet and engineer Aleksei Gastev was ordered by Lenin to transform rural Russia into the industrial Soviet Union. He responded with a design for a system

that aimed to turn farmers into factory workers through a series of physical and psychological exercises. The central instrument of this social engineering fantasy was the hammer. To Gastev the perfect hammer blow signified the emancipation of the individual embedded within the potential of industrialisation. The original machine and its plans have been lost. Just a few very bad copies remain. The Academy of Work tries to resurrect this legendary machine.

ACADEMY OF WORK (2011– ongoing) is a cooperation between Arne Hendriks, Joost Janmaat and Jasper van den Berg.

## 'Screenprints, Lenticular Prints and Canvases'

### MALÚS ARBIDE

1999–2014

Series of screenprints, lenticular prints and oil on canvas

With Malús Arbide's work, movement activates the gaze. Forms are generated through repetition, rules and meticulous reproduction. Sometimes these forms hide barely identifiable everyday objects. Small shift, turns and movements lead to rational mechanisms, generating a circulation of perceptions. The pieces in this exhibition exalt the gaze and envelop, bringing the viewer into their movement.

MALÚS ARBIDE (Donostia-San Sebastián, 1958). Artist and textile designer based in Bilbao.

## 'Figures and Prefigurations (Divers)' and 'The Staff that Matters'

### ASIER MENDIZABAL

2009

2 collage series

This series is based on photomontages by artists of the Avant Garde who lived in different ideological contexts and yet arrived at similar formal solutions. The collages are made using a single template, which is a composite of different crowds of people cut out from press sources. The offset prints from this template are then cut into shapes following Avant Garde photomontages whose contours were drawn from press images of the European interwar period, a time when the landscape was dominated by the body and mechanics: the body, athletic, erotic, or primed for warfare, as a mechanical device; the social machine as a body. The use of replicas and inversion in the montage technique brings to light unresolved tensions between background and figure, form and content, individual and collective subject.

**Asier Mendizabal** (Ordizia, 1973) is an artist based in Bilbao.

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## '1 poor and one 0'

**BADco**

2008

Theatre

11 December 2014

On a screen on one side of the room is the first scene in film history: 'Workers Leaving The Lumière Factory in Lyon' (Louis Lumière, 1895): workers leaving the factory as the audience enter the theatre. While the actors develop the manifold forms of dissolution of the working subject before the audience, we see him or her gradually transformed in popular film through to populist political theatre. Theatre is exhausted in images of movement, images exhausted in the theatre of movement. A change of perspective.

**BADco** (Zagreb, 2000) is a performance collective based in Croatia.

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## 'U and quebreira'

**DANIEL STEEGMANN MANGRANÉ**

2013

'U': Steel modular structure, primer and watercolour, fiberglass sticks and magnets.  
'quebreira': Sound installation, mono. 23'08"

Workers come from all over Latin America and work round the clock, all year round on the Petrobrás offshore platform. Their circulation, and the noise of extraction, create a tense landscape, the sounds of which were recorded by the artist on a visit to the platform. The recording was interpreted by flute player Joana Saraiva using only the vibrations of her body as she listened through a pair of headphones. The result is 'quebreira', where tension is received and translated by the flutist's body. 'U', the sculpture that accompanies the piece, was inspired by the workers' movements, their bodies at rest, and the search for equilibrium and human affect within the tensions the site generates.

**DANIEL STEEGMANN MANGRANÉ** (Barcelona, 1977) is an artist based in Rio de Janeiro.

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## SESSION 3

# THE CONTRACT IN FORMS OF PRODUCTION

3 June 2013

CONDUCTED BY ISABEL DE NAVERÁN AND BEATRIZ CAVIA

## TEXT

Hannah Arendt: 'Prologue' and 'Vita Activa and the Human Condition', *The Human Condition* (1958)

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In this session we set up a dialogue between Hannah Arendt's well-known text and Isabell Lorey's essay 'Governmentality and Self-Precarization' (2006). We talked about the increasing difficulty in distinguishing between work and free time, due partly to the capitalisation of initiatives outside the realm of work by work itself in the interest of greater productivity. The demand for permanent flexibility, together with increasing precarity, means that we end up taking on responsibility for working conditions that were previously governed by the welfare state. Each of us becomes responsible for ourselves; and instead of allowing us greater freedom, this leads to different kinds of paradoxes in our daily lives.

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## '11 Sculptures for a Living Child'

**ELENA AITZKOA**

2008

Series of 10 sculptures

«Once every week in 2008, I made a sculpture. Not all of them have survived. A selection of ten are presented here. Each one is the singular result of an intense day-long process of making and unmaking: knots, folds, engulfment of objects; my own clothes, objects in my workshop (a lot of hammers). Colour: the cloth itself, or painted on, oil. They are: exempt objects, multi-faceted. Something that didn't exist before but does now. Points in space. Together they seek, in their concentrated presence, to make space more spacious.»

ELENA AITZKOA (Apodaka, 1984) is a sculptor.

## SESSION 4

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# THE CONTRACT AS A DISPOSITIF

17 June 2013

CONDUCTED BY LEIRE VERGARA AND MIREN JAIJO

## TEXT

Giorgio Agamben: '¿What is a Dispositif?' (2006)  
Michel Foucault: 'Governmentality' (1978),  
*Aesthetics, Method and Epistemology*

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Using two emblematic essays by Agamben and Foucault, we discussed the concept of the 'dispositif' in relation to the exhibition. An exhibition can be understood as a specific system which governs and regulates the connections between the objects that comprise it. We tried to imagine forms of governing without relying on forms of repetitive protocol, giving way to other modes of relating between subjects and objects in the public context of the exhibition. Eventually, we identified the exhibition itself as a type of contract whose multiple snares and potentialities require continual revision. This was the first time that some of the members of the reading group brought in objects from home in order to stage forms of governance effectively operating in the city they live in.

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## 'Screenprints, Lenticular Prints and Canvases'

**MALÚS ARBIDE**

1999–2014

Series of screenprints, lenticular prints and oil on canvas

The artist works with different supports, materials and techniques including screenprinting, lenticular prints and painting. Her textures, patterns, and the use of different scales create a way of perceiving reminiscent of devices used in exhibition display by Avant Garde artists and designers such as Herbert Bayer, El Lissitzky, Frederick Kiesler or Lily Reich. Works were hung directly on museum walls and attempted to shake up viewers' passive contemplation. Placed in two different sections of the exhibition, Arbide's work follows the viewer in his or her route around the space, conditioning perception.

**MALÚS ARBIDE** (Donostia-San Sebastián, 1958) is an artist and textile designer based in Bilbao.

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## 'EL CONTRATO'

**LUCA FREI**

2014

Exhibition design

Luca Frei was invited by Bulegoa z/b to design the exhibition setup for EL CONTRATO. He was asked to present an architectural structure capable of translating the dynamics of a reading group into the spatial logic of a group exhibition. Long conversations between the artist and the curatorial team helped materialise this into a series of proposals which include: exhibition layout; a contribution by Basque designer Gorka Eizagirre of twelve posters with an account of the reading group's materials and discussions; a plan linking the twelve reading sessions with the twelve sections of the exhibition; and an invitation to take over the exhibition space with seats and chairs from home.

**LUCA FREI** (Lugano, 1976) is an artist and designer based in Malmö.

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## 'Strength'

**LUCA FREI**

2013

Banner with photograph of the installation 'Strength'

Luca Frei intervenes the banner placed on the façade of Alhóndiga Bilbao at Alameda Urquijo with a photograph of 'Strength': an installation which uses fifteen 'Swiss Horgenglarus classic' chairs, placed in two circles of eight chairs each, one of which belongs to both circles and acts as a link. In one of the rings, the chairs face outwards to suggest being used; in the other, they face inwards, suggesting a private gathering. The chair that intersects both circles faces out as well as in and marks the dynamics of their spatial distribution. The image is accompanied by a quote by Georg Simmel: «That we shall know with whom we have to do, is the first precondition of having anything to do with another.»

**LUCA FREI** (Lugano, 1976) is an artist and designer based in Malmö.

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## 'Strength #2'

**LUCA FREI**

2014

Carpet with digital print

'Strength #2' was specifically made for EL CONTRATO. It is a large carpet showing a technical drawing of two linked circles of eight chairs each, which refers to the grouping of fifteen chairs in the installation 'Strength #1' (2013). The carpet marks out a space for public encounters in the exhibition space and will hold most of the parallel events to the exhibition. Like a game, the drawing seems to invite us to make similar groupings on top of it, or invent possible new compositions after it.

LUCA FREI (Lugano, 1976) is an artist and designer based in Malmö.

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## 'Mari-Fenix irratiak'

**JELETON**

2014

Sound

Broadcasts: Tuesdays and Fridays, 16.00

Speech and hearing are built into the environment in 'Mari-Fenix irratiak', a radio for EL CONTRATO. Programs from Mexico and Barcelona deal with contracts with institutions, access to public material and the media, or feminist connections. A workshop by 'Radio Guerrilla' (25–26 October) will show how to make a travelling radio with simple means. This action will be incorporated into the work, which is broadcast through loudspeakers in the exhibition space and also on the Internet. [mariborbor.tumblr.com](http://mariborbor.tumblr.com), [helenistikafenix.tumblr.com](http://helenistikafenix.tumblr.com) [www.radioguerrilla.org](http://www.radioguerrilla.org)

JELETON are María Ángeles Alcántara Sánchez (Murcia, 1975) and Jesús Arpal Moya (Barakaldo, 1972).

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## SESSION 5

# DISMANTLING THE CONTRACT

1 July 2013

CONDUCTED BY MIREN JAI0 AND BEATRIZ CAVIA

TEXT

Susan Sontag: 'Godard's *Vivre sa vie*', *Against Interpretation* (1966)

Jean-Luc Godard: *Vivre sa vie* (1962)

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The focal text for this session was a work of art, a film, whose 'reading' was assisted by a critical review of it. In the early 1960s, Sontag proposed 'Vivre sa vie' as a model for writing, and film as a 'form of graphic art.' The review presents the film as a discursive device which dissolves the boundaries between fiction and documentary, novel and essay, poetry and prose. From the early 20<sup>th</sup> century the random poetics of film montage and collage was to dismantle pre-established taxonomies, opening up space for writing beyond linear forms of arrangement. This new space would allow different ways of ordering reality, producing new realities in turn.

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## 'Aidxená'

**JOSU BILBAO**

2014

Installation

«Much to avenge and little to be thankful for. To lay waste, to carry yourself in an interesting attitude. Empire of 'Display'. Strange culture is crucial yet here we stay, contemplating the statues and blood of beasts. Broken, we inhabit the tension of dualisms, alcohol and firearms. Contracts on the hot seat, taxonomies, remains, the end of narrative and all that. A nice shot in the back of the head. Exotic animal. We ought to finally understand what the Dogon are really like. For a sharp critique of these hypotheses see the programme of AlhóndigaBilbao.» [Fragment of the minutes of reading group session 7, 'Declassifying the Contract', written by the artist.]

JOSU BILBAO (Bermeo, 1978) is an artist. He is a member of the EL CONTRATO reading group.

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## 'Mueda 1979 (The Mozambique Archive Series)'

**CATARINA SIMÃO**

2013

Video. 11'

On June 16, 1960 in Mueda, Mozambique, Portuguese colonial forces staged a massacre which is historically interpreted as the moment when the Mozambican people took up arms and began their uprising against Portugal. Ruy Guerra's 1979 film 'Mueda, Memória e Massacre' is about the event, and it opens up different questions about history and the consequences of representing it in film. Catarina Simão reinterprets a sequence from the film, underscoring the same problems highlighted by Guerra in 1979 and assuming the artist's responsibility for the act of enunciating, the importance of editing and montage, and the possibility of focusing the gaze on other points of the narrative.

CATARINA SIMÃO (Lisbon, 1972) is an artist and independent researcher. She lives in Lisbon.

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## SESSION 6

# CONTRACTS BETWEEN THEORY AND PRACTICE

15 July 2013

CONDUCTED BY BEATRIZ CAVIA AND ISABEL DE NAVERÁN

TEXT

Roland Barthes: 'Interview with Roland Barthes',  
*La teoría* (1970)

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Every discipline has built contracts for relating practice and theory, but it is not easy to consider the two notions separately. As an area of study, EL CONTRATO intends to do and make, but also to think about the ways in which this happens. Theory, as Barthes says, can be understood as a practice incarnated through writing. In this session before summer 2013, we came to the understanding that reading should be accompanied by writing. And that is what we did after the summer.

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## 'Contenedor de feminismos'

**ANXELA CARAMÉS, CARME NOGUEIRA,  
UQUI PERMUI**

2009–2014

Modular structure, documents and video

'Contenedor de feminismos' is a mobile archive project, conceived in 2009 for public spaces. The initial aim of the project was to recover and document histories of women, feminisms and struggles for sexual liberation over the past thirty years in Galicia, and to make them visible through docu-actions. The apparatus intends to provide a non-hierarchical means of gathering, exhibiting and disseminating material, and also aims to create networks, being adaptable to specific contexts and to the stories it documents. The docu-actions in EL CONTRATO focus on the presence of women in 'bertsolarismo' (a Basque form of improvised singing).  
[www.contenedordefeminismos.org](http://www.contenedordefeminismos.org)

DOCU-ACTION, 27 AUGUST 2014, PLAZA  
ARRIQUIBAR BILBAO:

Thanks to 'bertsolaris' Ainhoa Agirreazaldegi,  
Uxue Alberdi and Ane Labaka.

Assistance and translation: Oier Iruretagoiena.

CONTENEDOR DE FEMINISMOS (2009) is a project by Anxela Caramés, Carme Nogueira and Uqui Permui.

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## 'Très bien éclairé'

ARANTXA MARTÍNEZ

2014

Light, body and perception

27 November 2014

«For the last five years, I've been looking at notions of the image and visual language, because they take you to the body and its capacity to perform. These ideas give me a way to think about the body and performing or staging at the same time. I've been working in my research and creative work until now with Lola Rubio, an artist trained in the Feldenkrais method. I made the piece 'The Present' (2011) with her, and in 'Très bien éclairé', we open up new questions around the relationship between light and the body. Like many artist's, our work has always been done at the edges of the independent scene, with meagre resources and little visibility. This kind of economy has defined our contract with art, shaping a particular, invented methodology of appropriation and production.»

ARANTXA MARTÍNEZ (Madrid, 1975) is a dancer and choreographer based in Berlin.

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## SESSION 7

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# DECLASSIFYING THE CONTRACT

2 September 2013

CONDUCTED BY LEIRE VERGARA AND BEATRIZ CAVIA

### TEXT

James Clifford: 'On Ethnographic Surrealism', *The Predicament of Culture. Twentieth-Century Ethnography, Literature and Art* (1988)

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Exhibition display can be seen as a form of classification. Clifford's text helped us to critically consider how certain historical processes become hegemonic procedures that determine ways of exhibiting and classifying objects in museum spaces. In this session, we asked how alternative mechanisms for declassification might be produced. We studied the example of the Musée de l'Homme, Paris, originally the site of the Avant Garde encounter between Surrealism and ethnography, and the film 'The Tarde Durkheim Debate', with Bruno Latour as Gabriel Tarde and Bruno Kersenti as Emile Durkheim, and focused our debate on mechanisms of power which enable certain modes of classification but conceal others.

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## 'Agency (The Contract)'

AGENCY

1992– ongoing

Various media

Agency calls forth 'Thing 002115 (Promenades en Pays Basque)' from its 'list of things' for EL CONTRATO. The item concerns a dispute between Les Ballets Basques Oldarra de Biarritz and Europa Est over a record, 'Promenades en Pays Basque'. The album included unauthorized recordings of interpretations of pieces of dance music by Les Ballets Basques Oldarra. Folk music is considered to belong in the public domain, but the dance company claimed copyright for their interpretation of the songs. During the trial on 28 March 1977 at the Bayonne Regional Court, the judge had to decide if an interpretation of folk music could be protected as an 'original expression'. This case is part of agency's series around the speculative question «How can commons be included within art practices?»

AGENCY (Brussels, 1992) is an initiative founded by Kobe Matthys.



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## 'Handiras'

**TERESA LANCETA**

1988–1989

Series of 3 'handira'

This piece is comprised of a Beni Ouarain 'handira' made by women from the Moroccan Middle Atlas, with two other 'handira' made by the artist inspired by each side of the original. Lanceta considers that «The visual language of 'handira' is astounding; if you look at them closely, what seems from a distance to be a monotonous succession of strips becomes a vibrant, continually moving geometry, whose fine, complex drawings are full of different, almost imperceptible variations which create unstable points of interest and endless relationships.» Seeing the pieces together sets up further relationships and ways of seeing, turning the textiles into an even more fascinating network of interpretations and sensations.

TERESA LANCETA (Barcelona, 1951) is an artist, with a Ph.D. in Art History.

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## 'Das unbekannte Spanien / España, tipos y trajes'

**ASIER MENDIZABAL**

2012

Double slide projection

Two different gazes, from different geographical contexts - Kurt Hielscher (1881–1948), and José Ortiz de Echagüe (1886–1980), converge on a single object: the idea of the 'Spanish', in portrayals of early 20<sup>th</sup> century folk culture, in a single space - the photo album. The album was a space where each of them could gather, preserve and catalogue images of traditional ways of life whose imminent disappearance would, paradoxically, be a product of the same modernity their cameras hailed. The

superimposition of images in the double projection is reminiscent of the random arrangements of the photomontage technique that was also in use at the time. The images here, however, dissolve into one another over and over, revealing the quasi-spectral materiality of film in contrast to photomontage's sharp, fixed contours.

ASIER MENDIZABAL (Ordizia, 1973) is an artist based in Bilbao.

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## 'Kiti Ka'aeté'

**DANIEL STEEGMANN MANGRANÉ**

Installation

2011

'Kiti' is a 'cut made by man'. 'Ka'aeté' means 'deep forest', the mythological place man cannot reach. 'Kiti Ka'aeté' is the title of a series of works based on incisions in a collage, following the patterns of Guarani abstract art. Guarani cosmology draws a diffuse border between nature and culture; the same dissolution is carried into language and into this work, as it implies the migration of a form from one medium into another in a search for the limits of development of an idea.

DANIEL STEEGMANN MANGRANÉ (Barcelona, 1977) is an artist based in Rio de Janeiro.

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## 'Maurits Script'

**WENDELIN VAN OLDENBORGH**

2006

Architectural Intervention with two channel projection (67' and 45') and script booklet

'Maurits Script' is based on a script compiled of excerpts from different sources relating to Johan Maurits van Nassau's period as governor of the North East of Brazil (1637–1644), for which he has often been credited as being an early modernist ruler.

'Maurits Script' focuses on the paradoxes and conflicts produced within the art of governing, the institutions and personal relations at a moment when many different groups found themselves living together with clashing interests. Staged and filmed as a live event at The Hague's Maurithuis museum (built by Maurits during his government in Brazil), the work shows a group of participants performing and discussing the script that includes seven voices from this colonial period. The roles of director, actor and audience are continually changing, suggesting thus a revision of any fixed social pattern or position.

WENDELIE VAN OLDENBORGH (Rotterdam, 1962) is an artist based in Rotterdam.

## SESSION 8

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# WRITTEN AND SPOKEN CONTRACTS

16 September 2013

CONDUCTED BY MIREN JAIQ AND ISABEL DE NAVERÁN

### TEXT

Gertrude Stein: *If I Told Him: A Completed Portrait of Picasso* (1923 and 1933–1934)

Ingeborg Bachmann: *Music and Poetry* (1959) and *Second Frankfurt Lecture on Poetics* (1959–1960)

John Cage: *Lecture on Nothing* (1959)

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Lectures are written to be read aloud. Lectures are 'given'. They require an exchange, a giving and receiving between someone who reads and someone else who listens. They also require immediacy: reader and listener are in the same space

at the same time. And, though it may seem contradictory, mediation: aspects such as room temperature or tone of voice come between the text, the reader and the listener. A lecture can also be read softly: reader becomes listener and the text unfolds before him or her like a score. What changes between one way of reading and another? Changes are bound to the particular way an experience takes place. In this session, we read and listened to four lectures.

## 'The Freedom of Speech Itself'

LAWRENCE ABU HAMDAN

2012

Sound Installation. 30'

'The Freedom Of Speech Itself' consists in a 30-minute audio documentary that looks at the history and contemporary application of forensic speech analysis and voiceprints, focusing on the UK's controversial methods of voice examination to determine the origins and authenticity of asylum seekers' accents. Testimonies from lawyers, phonetic experts, asylum seekers and Home Office officials reveal the geopolitics of accents. This experimental audio composition, accompanied by a sculptural form of the voiceprints that illustrate the frequency and amplitude of two different voices saying the word 'you', aims to question the fundamental ways in which we speak and listen. The acoustically absorbent foam of the installation seeks to intensify the listening experience.

LAWRENCE ABU HAMDAN (Gharifé, 1985) is an artist based in London.

## 'Yolanda (Still Life with Master)'

IÑAKI IMAZ

2014

Various media on canvas

Figures, portraits and words are similarly formed and erased on the canvas. Verses or songs are hardly readable, and become image in the intent. Regarding the smudged quality of the images, the artist says, «Since 1975, we, I, have been carrying around a poisonous sentimentality we can't get rid of. I have songs, heroic statements, lyrics, rhymes, moving harmonies and melodies, weepy chords in my head, running through me, creating relationships and conditioning decisions. Attraction and repulsion that has recently been coming back into the centre of my brain; and to our city squares. To do SOMETHING with THAT in painting (in oils, smudging it all): an uncertain process that runs into things already dealt with in Paris around 1913, or in Athens in the 3<sup>rd</sup> century BC.»

ĨÑAKI IMAZ (Donostia-San Sebastián, 1965) is an artist and lives in Gamiz-Fika.

---

## 'Consensus (The Room)'

**KARL LARSSON**

2012–2014

Theatrical play and installation

Play in two acts that may have been written for not being performed. Characters, props and places do not cohere, but they look alike. They remain stubborn- as if they were blind to their destinies, content with hearing voices. The scene gives way to writing; the stage allows the text in. The installation for EL CONTRATO opens up a dialogue between the play and four sculptures: 'Drop Column', a marble sweatshirt that suggests the absence of a body, 'Blushing Carpet', a half rolled carpet with a digital design transferred onto it by a hand-tufting process, 'The Plot is a Model, not a Story', a study of a man's head covered in poured bronze, and 'Unwilling to Name, Unwilling to Represent', a concrete arch whose proportions imitate

the 'Arc de Triomphe', Paris; which may now be used as a readers' stool.

**KARL LARSSON** (Kristianstad, 1977) is a Swedish poet and artist living in Berlin and Malmö.

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## 'Uno, uno, dos, uno...'

**ITZIAR OKARIZ**

2012

Series of 5 screenprints

A series of five screenprints transcribe the performance 'Uno, uno, dos, uno...' ('One, one, two, one...') In the work, two people, standing side by side in front of three microphones in a row, one of which stands alone, begin a symmetrical counting session. Facing the audience, they signal numbers with their fingers as they speak them out. At one point, one of the people holds up a single finger, saying, «Eleven.» Along with the conventional sign for 'one', the spoken 'eleven' underscores the corporeal quality of numerical figures and throws into relief the physical, formal quality of the production of language. The transcribed series of symmetrical phrases make figures, five of them, which appear in the screenprints as visual representations of the performance, or potential scores.

**ITZIAR OKARIZ** (Donostia-San Sebastián, 1965) is an artist based in Bilbao.

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## 'If I Told Him: A Completed Portrait of Picasso'

**GERTRUDE STEIN**

1933–1934

Sound recording. 3'42"

Courtesy of Pennsound Archive

This composition is a portrait, a poem and a lecture. It was written by Stein in Antibes

in summer 1923; she recorded it in New York in winter 1933 and 1934, and read it on a lecture tour between 1934 and 1935. It takes the form of a dry, analytical portrait, like the one Picasso made of her in 1906. It also takes the form of a poem made up of repetitions that generate a rhythmic, pulsating geometry. Or the form of a lecture to be read and listened to, here and there, again and again. Time in Stein's writings is not a theme; it is the matter one works with - in her words, not «the time 'of' the composition», but «the time 'in' the composition.»

GERTRUDE STEIN (1874–1946), American writer of the early 20th century.

## SESSION 9

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# PEDAGOGICAL CONTRACTS

30 September 2013

CONDUCTED BY ISABEL DE NAVERÁN AND LEIRE VERGARA

### TEXT

Jacques Derrida: 'Introduction' and 'Part II', *The University Without Condition* (2001)

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Derrida's 1998 lectures on the end of Humanities in public universities seemed foolhardy at the time. Looking back, they were premonitory. What does the work of a professor entail? What work do teaching and learning produce? Undeniably, a professor works, a professor professes. Students also work, however, even if their work is not considered a profession. Derrida's lecture was complemented by a screening of Jean Rouch's 'La pyramide humaine' (1961) almost all of which takes

place in a classroom in Côte d'Ivoire. In the film, a group of students try to understand their political context. After seeing it, the reading group split into two. One of the subgroups was asked to focus their discussion on the relationship between work and profession; the other, on montage and the devices of 'cinéma-verité'.

## 'Semi-interpretations or How to Explain Contemporary Dance to an Undead Hare'

**BADco**

2010

Dance

13 December 2014

Joseph Beuys' 'How to Explain Painting to a Dead Hare' (1965) performance, paraphrased in the title of this work, gives the piece its conceptual structure. It is a speculative choreographic piece on some of the key ideas underlying the definition of contemporary dance. It also makes us wonder how the dance would be seen, rather than by the audience or interpreter, from the viewpoint of objects or things that witness, whose 'natural' state displaces the body from the world of the living to the black box of the inert.

BADco (Zagreb, 2000) is a performance collective based in Croatia.

## 'Love and Pedagogy II'

**IÑAKI IMAZ**

2014

Oil paint on canvas

This series was first shown at Arteleku (Donostia-San Sebastián) in 2002, in an installation built around a re-exhibition of two

paintings made twelve years previously. A further twelve years went by, and the painter returned to the work once again, continuing his commitment to two of his most important themes: love and education. In his words: «All you can teach is what there is, even if it's nothing, or maybe precisely because it's nothing. As you work there are moments when skill and ease take over and you get condensations of clarity, precision, exactitude. It might just be style becoming effective, but it doesn't seem to be, and you find what comes out of it enigmatic. I've chosen them and grouped them together now, because I think they're amorously pedagogical, because they teach what I don't know.»

**IÑAKI IMAZ** (Donostia-San Sebastián, 1965) is an artist and lives in Gamiz-Fika.

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## 'Scuola senza fine'

**ADRIANA MONTI**

1983

Video projection from 16mm b/w film. 35'

From 1973, Italian workers were given access to paid education through what were known as '150 Hours' courses. Soon afterwards, under the slogan 'More dust in our houses, less in our heads,' the courses were opened up to female homemakers. 'Scuola senza fine' ('School without End') portrays the experiences of some of those who partook in the educational experiment. Women in the film – students and teachers, city dwellers and rural migrants, some with children, some without, talk about how each of them managed to find a 'room of their own' by sharing time, studying, reading and writing. According to Monti, the film shows «ways in which thinking develops and unfolds, at a kitchen table at midnight, onstage, or before a blank piece of paper, while dancing.»

**ADRIANA MONTI** (Milan, 1951) is an Italian-Canadian film-maker and scriptwriter.

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## SESSION 10

# PERFORMATIVITY OF THE CONTRACT

14 October 2013

CONDUCTED BY BEATRIZ CAVIA AND LEIRE VERGARA

TEXT

Judith Butler: 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory' (1990)

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One of the aspects of a contract is its capacity for producing reality. Butler recovers the notion of performativity previously employed by John Austin, John Searle, Jacques Derrida and Roland Barthes, and turns it into a reference for contemporary theories of identity. Supported by a different text by the same author, 'Performativity, Precarity and Sexual Politics', performativity was placed in relation to another concept, precarity, which had also made its appearance in previous sessions. As a collective exercise, we carried gender analysis over to race, class and age, in an 'act' that revealed the limits of our contracts.

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## '¿Would you like to participate in an artistic experience?'

**RICARDO BASBAUM**

1994– ongoing

Performative object, architectural-sculptural structure, diagram

This work is part of NBP – New Bases for Personality, a project which gathers

research on subjectivity through drawings, diagrams, objects, installations, texts and manifestos, structured around NBP, an object. The project began in the 90s with the end of the Brazilian military dictatorship and the emergence of global reality. NBP works in areas bordering art, communication and theories of contagion. Through a tacit agreement between the artist, the object and those who encounter it, NBP calls the notions of distribution and reception into question. The agreement allows something to come out of an encounter which involves bodies. The contractual agreement with institutions hosting NBP has still to be written; a blueprint of it will be presented at EL CONTRATO.

RICARDO BASBAUM (São Paulo, 1961) is an artist and writer based in Rio de Janeiro.

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## 'Femø Woman's Camp 2008: Film and Agreement'

**KAJSA DAHLBERG**

2008–2010

Installation with single-channel projection (15') and agreement

Every summer for the last forty years, a women's camp has been held on the island of Femø, Denmark. In order to film the taking down of the camp in the last week of summer 2008, Kajsa Dahlberg signed a contract on the conditions of her recording. The agreement and video define the conditions of production of her work and, with the footnotes to the contract, portray the physical and symbolic limits of the camp. They also represent the affinities, negotiations, disagreements and forms of organisation that feminist movements make use of in collective action and their daily work.

KAJSA DAHLBERG (Göteborg, 1973) is an artist based in Berlin.

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## EL CONTRATO Reading Group

2013–2015

The initial agreement committed us to regular meetings around readings of different texts. The agreement was to be kept alive for as long as the group lasted, and be renewed as we went along. Renewing the agreement also meant revising our terms. New terms could come up for discussion and new clauses be built in. How to interpret a certain text, for instance; or why read it; or how to organise a group of people who get together to read on an afternoon.

The EL CONTRATO READING GROUP exists in two phases: from April 2013 to February 2014, and from October 2014 to January 2015.

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## SESSION 11

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# THE ARCHIVE AS A CONTRACT

28 October 2013

CONDUCTED BY LEIRE VERGARA AND ISABEL DE NAVERÁN

TEXT

André Lepecki: 'The Body as Archive: Will to Re-Enact and the Afterlives of Dances' (2010)

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How to reactivate a piece of dance or theatre from the past and do this outside the conventional limits of the archive, using the body, perhaps? Lepecki gives the name 'archive desire' to certain choreographic practices which revive pieces from the past.

Discussion as to the meaning of the archive in artistic, political or historical terms feeds into current dance practices. The challenge this session was to carry this debate over to curatorial practice in order to understand what contracts it establishes with the archive as a specific construct exhibiting remains of the past. To consider the archive as a living, bodily practice not only sets up an interesting relationship between choreography and curatorship; it also allows us to consider how curatorship has used and abused the archive as an exhibition format.

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## 'Looking for a Missing Employee'

**RABIH MROUÉ**

2003

Theatre performance

6 November 2014

«Last Wednesday, a Ministry of Finance employee named R.S. abandoned his family. His wife insisted on her right to know who was holding him. But R.S.'s disappearance was not only a tragedy for those close to him; it was a complete lack of respect for citizens.» Rabih Mroué presents a play based on real events in this disquieting police case, and political and financial affairs that led from it. His tactic is to follow after the 'truth' as it is told in in press cuttings. 'Looking for a Missing Employee' reflects on public perception of the truth through media communication, as well as rumours, accusations and political statements. It provides a critical staging of how all of this is represented.

**RABIH MROUÉ** (Beirut, 1967) is a playwright, artist and essayist based in Beirut and Berlin.

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## SESSION 12

# THE CONTRACT WITH THOUGHT

13 January 2014

CONDUCTED BY MIREN JAIQ AND LEIRE VERGARA

TEXT

Jacques Le Goff: *Intellectuals in the Middle Ages* (1957)

Adriana Monti: *Scuola senza fine* (1983)

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We started off with a text analysing the figure of the intellectual and then went on to a film on the task of the intellectual: thought. To think requires a set of minimum conditions: time, supported by material circumstances; the resources language provides us with; consciousness of the self. Also, curiosity and autonomy. Because thinking is, by definition, critical praxis. But, above all, thinking is a dialogical practice that should be undertaken in a certain closeness to the world. In a reading group, for instance. This session looked at ways of thinking, knowing and gaining consciousness of the self, using texts and images by Eulalia Abaitua, Pier Paolo Pasolini, Josefina Carabias and Virginia Woolf.

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## 'Series of photographs of daily life'

**EULALIA ABAITUA**

Early 20th century

42 photographic prints

These photographs portray images of the daily lives of rural and urban proletarian

women in early 20<sup>th</sup> century Biscay. This was not the only theme in Abaitua's work, although it does occupy a significant part of her oeuvre. Abaitua would go out into the streets with her camera and encounter people at work, mostly in subsistence labour. The body of her work offers an ethnographic portrayal of the meeting of older and newer forms of living. A portrait of anonymous people staring curiously into the camera. We might ask to what extent the passing gazes of the women, frozen by the camera, contributed to their becoming conscious subjects in the world.

EULALIA ABAITUA (1853–1943), first female photographer in the Basque Country.

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## 'Años felices. Cierre es la respuesta'

**TERESA LANCETA**

2011

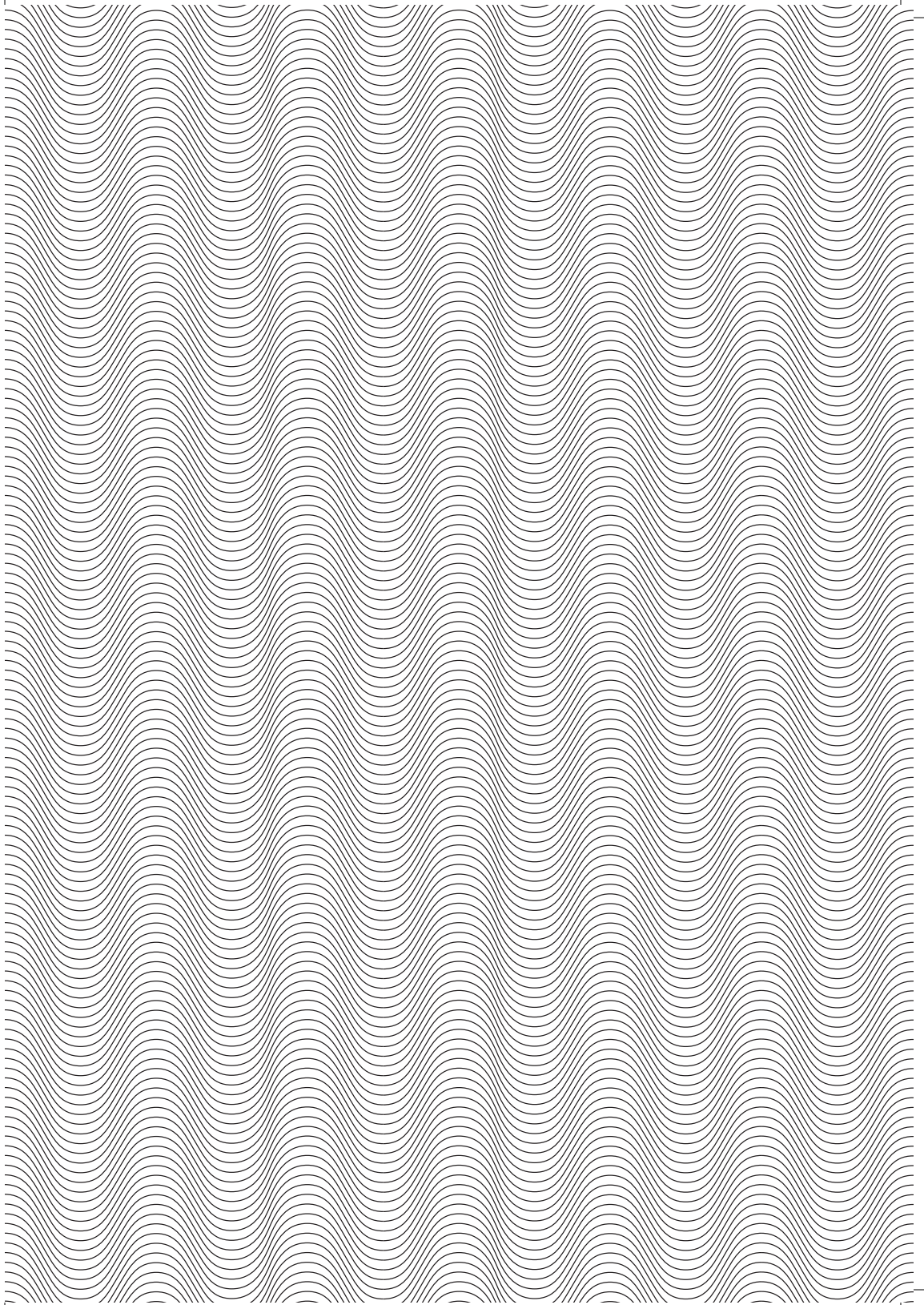
Video. 8'40"

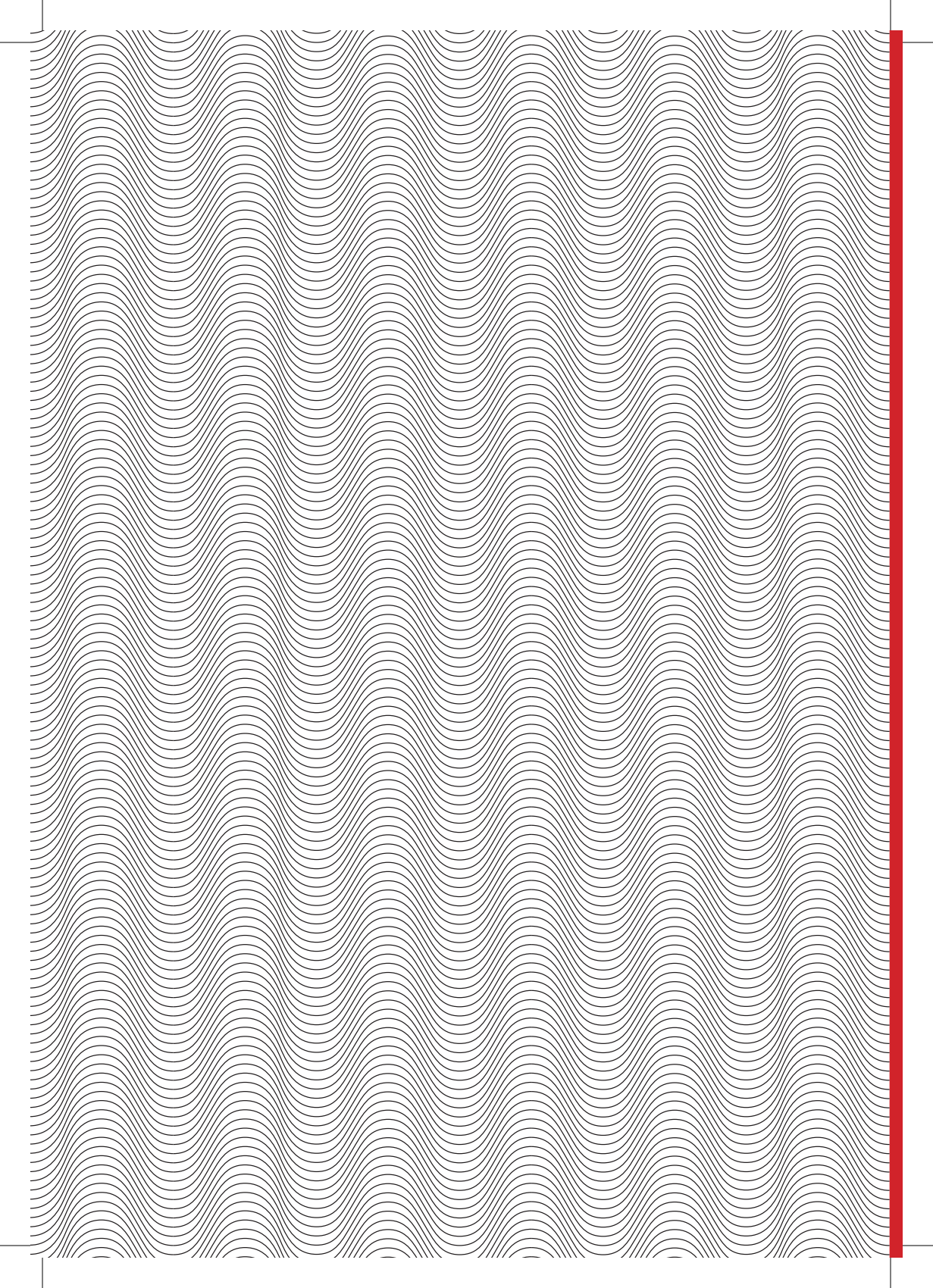
The artist defines 'Cierre es la respuesta' ('Close it Down') as «a plural chronicle, a record of the voices of female and a number of male workers who previously worked at the Tobacco Factory in Alicante, who offer conscious, passionate reminiscences of their personal and work experiences at the factory.» The piece is comprised of several different videos and speaks of forms of work, first manual and then mechanical, of the women's particular working conditions, and the strong bonds and solidarity that built up in a job which was passed down by families through different generations. 'Años felices' ('Happy Years') is the first video in the piece, and looks at the family atmosphere in the factory. The voices belong to the people on the screen. Research for this project is documented in the essay 'Mujeres e

industria tabaquera en Alicante' ('Women in the Tobacco Industry in Alicante', Edicions del Bullent, 2013).

TERESA LANCETA (Barcelona, 1951) is an artist, with a Ph.D. in Art History.







# CALENDAR OF EVENTS FOR EL CONTRATO\*

## THEATRICAL

### LOOKING FOR A MISSING EMPLOYEE RABIH MROUÉ

DATE: 6 November 2014  
TIME: 20.00  
VENUE: Auditorium. Floor- 1

### 1 POOR AND ONE 0 BADco

DATE: 11 December 2014  
TIME: 20.00  
VENUE: Centre of Complementary  
Activities. Floor 2

### SEMI-INTERPRETATIONS OR HOW TO EXPLAIN CONTEMPORARY DANCE TO AN UNDEAD HARE BADco

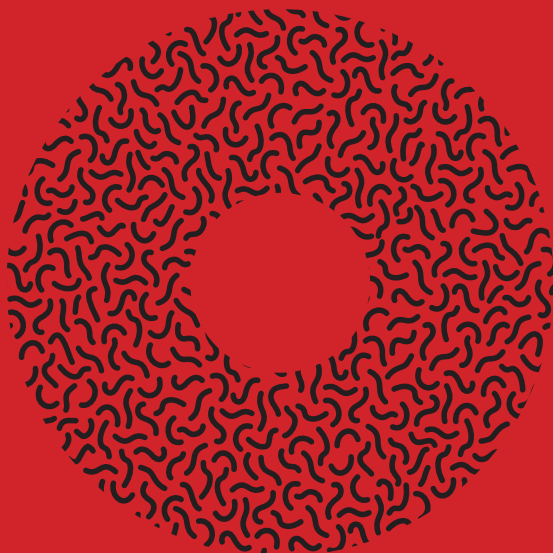
DATE: 13 December 2014  
TIME: 20.00  
VENUE: Auditorium. Floor- 1

## READING SESSIONS

DATES:  
9 & 23 October 2014  
13 & 20 November 2014  
12 December 2014  
January 2015

TIME: 16.00 - 19.00

VENUE: Exhibition Hall. Floor- 2



## LECTURES AND ONSITE PERFORMATIVE EVENTS

LECTURE  
**SOFT FOCUS SEGUIDO DE VALOR  
FACIAL**  
ASIER MENDIZABAL

DATE: 21 October 2014  
TIME: 19.30  
VENUE: Exhibition Hall. Floor- 2

**RADIO GUERRILLA WORKSHOP**  
JELETON

DATES:  
Saturday 25 October, 10.00 - 14.00 and 16.00 -  
20.00  
Sunday 26 October, 10.00 - 14.00  
VENUE: Exhibition Hall. Floor- 2

ACTION  
**ZOOM OUT; DREAM DIARY**  
ITZIAR OKARIZ

DATE: 21 November 2014  
TIME: 19.30  
VENUE: Exhibition Hall. Floor- 2

ACTION  
**TRÈS BIEN ÉCLAIRÉ**  
ARANTXA MARTÍNEZ

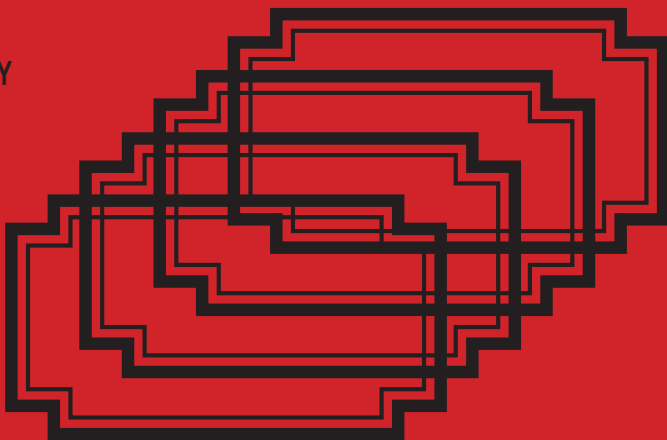
DATE: 27 November 2014  
TIME: 19.30  
VENUE: Exhibition Hall. Floor- 2

ACTION  
**ASSEMBLY (THE CONTRACT)**  
AGENCY

DATE: 9 January  
TIME: 19.00  
VENUE: Exhibition Hall. Floor- 2

## INTRODUCTORY TOUR

Brief guided introduction to the exhibition  
Thursdays, Fridays & Saturdays  
18.00 Basque  
19.00 Spanish



\*Any changes to the programme will be  
announced on AlhóndigaBilbao website.

# FILM PROGRAMME

A film programme will run parallel to EL CONTRATO. The programme is divided into eight sections, and includes some of the films studied during the reading sessions that took place at Alhóndiga Bilbao in 2013 and 2014 and led to the exhibition.

## PROGRAMME 1

### 'LA PYRAMIDE HUMAINE'

Jean Rouch, 1959  
05/11/2014 - 18.00  
06/11/2014 - 20.00

## PROGRAMME 2

### 'VIVRE SA VIE: FILM EN DOUZE TABLEAUX'

Jean Luc Godard, 1962  
12/11/2014 – 18.00  
13/11/2014 – 20.00

## PROGRAMME 3

### 'LES ESTATUES MEURENT AUSSI'

Alain Resnais, Chris Marker, 1953

### 'FUEGO EN CASTILLA. TRÍPTICO ELEMENTAL DE ESPAÑA'

José Val del Omar, 1960

### 'A STUDY IN CHOREOGRAPHY FOR CAMERA'

Maya Deren, 1945  
26/11/2014 – 18.00  
27/11/2014 – 20.00

## PROGRAMME 4

### 'LA PASSION DE JEANNE D'ARC'

Carl Theodor Dreyer, 1928  
03/12/2014 – 18.00  
04/12/2014 – 20.00

## PROGRAMME 5

### 'CHRONIQUE D'UN ÉTÉ'

Jean Rouch, 1961  
10/12/2014 – 18.00  
11/12/2014 – 20.00

## PROGRAMME 6

### 'DEIXEM-ME AO MENOS SUBIR ÀS PALMEIRAS'

Joaquim Lopes Barbosa, 1972  
17/12/2014 – 18.00  
18/12/2014 – 20.00

## PROGRAMME 7

### 'JE VEUX VOIR'

Joana Hadjithomas, Khalil Joreige, 2008  
07/01/2015 – 18.00  
08/01/2014 – 20.00

## PROGRAMA 8

### 'UCCELLACCI E UCCELLINI'

Pier Paolo Pasolini, 1966  
14/01/2015 – 18.00  
15/01/2015 – 20.00

All films will be screened with subtitles in Spanish.

# EL CONTRATO

## CURATED BY

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Beatriz Cavia

Isabel de Naverán

Miren Jaio

Leire Vergara

## EXHIBITION DESIGN

Luca Frei

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**Alhóndiga**  
Bilbao

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## CULTURAL PROGRAMMING MANAGER

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BABESLEA  
PATROCINADOR

**BBVA**

ERAKUNDE LAGUNTZAILEAK  
ENTIDADES COLABORADORAS



Reino de los Países Bajos



EMBAJADA DE SUECIA

Madrid



HEDABIDE LAGUNTZAILEAK  
MEDIOS COLABORADORES

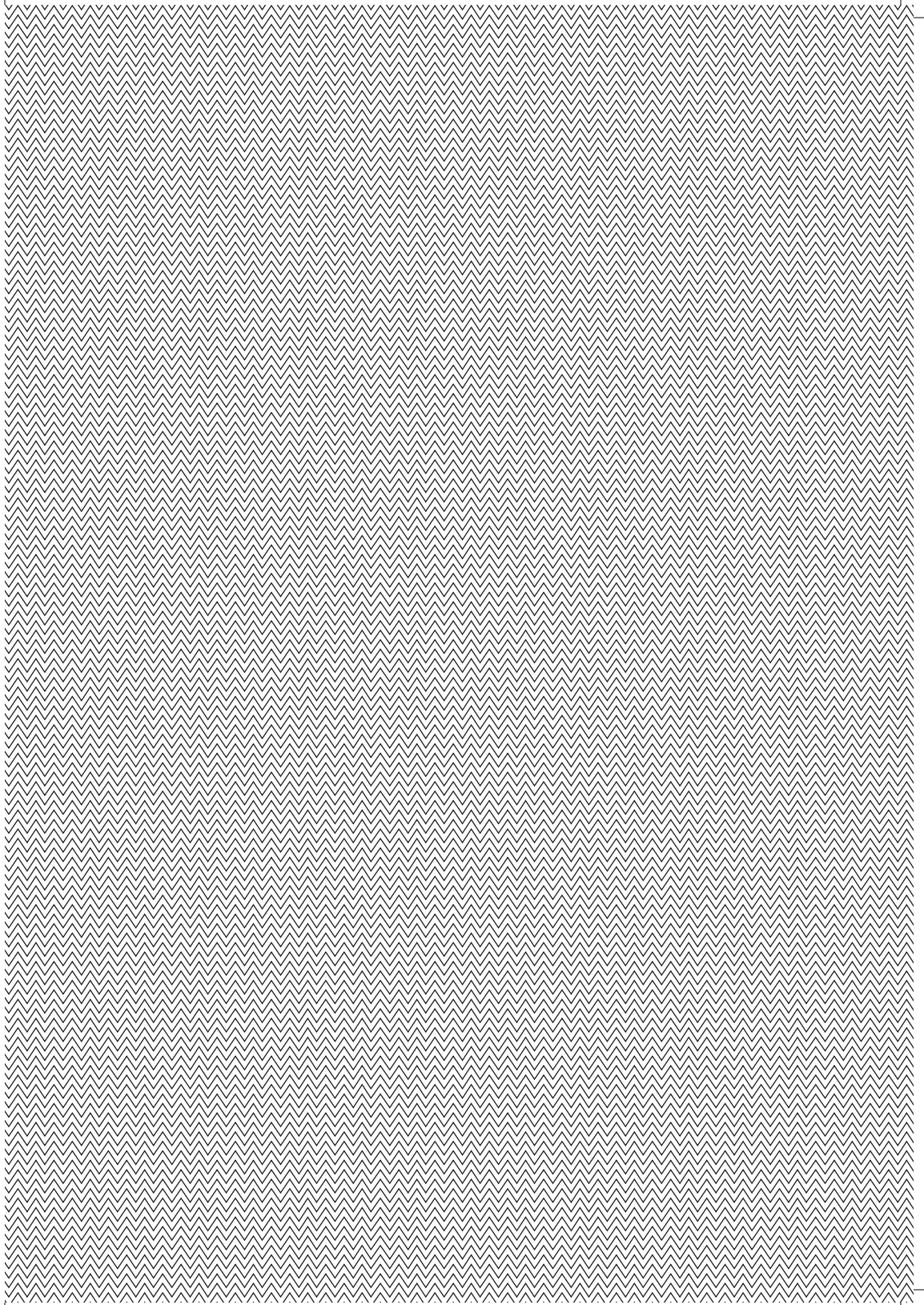
**EL CORREO**

**SEZ**

## AGRADECIMIENTOS

We would like to thank all the people and institutions that have contributed to this project, whose help has been fundamental; particularly, the members of the EL CONTRATO reading group.

DL: BI- 1317-2014



## CENTRE OPENING HOURS

|                           |                     |
|---------------------------|---------------------|
| MONDAY TO THURSDAY        | 7.00a.m. - 11.00pm. |
| FRIDAY                    | 7.00a.m. - 12.00pm. |
| SATURDAYS                 | 8.30a.m. - 12.00pm. |
| SUNDAYS AND BANK HOLIDAYS | 8.30a.m. - 11.00pm. |

### MEDIATEKA BBK

|                                    |                     |
|------------------------------------|---------------------|
| MONDAY TO FRIDAY                   | 9.00a.m. - 9.00pm.  |
| SATURDAY, SUNDAY AND BANK HOLIDAYS | 11.00a.m. - 9.00pm. |

### PHYSICAL ACTIVITY CENTRE

|                     |                     |
|---------------------|---------------------|
| MONDAY TO FRIDAY    | 7.00a.m. - 11.00pm. |
| SATURDAY AND SUNDAY | 8.30a.m. - 11.00pm. |

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944 014 014

### INFOPUNTUA AND TELEPHONE VISITOR SERVICE HOURS:

|                                    |                     |
|------------------------------------|---------------------|
| MONDAY TO FRIDAY                   | 8.00a.m. - 10.00pm. |
| SATURDAY, SUNDAY AND BANK HOLIDAYS | 9.00a.m. - 10.00pm. |



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