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# Aimar Arriola

## *Un deseo de forma*

Research project and public programming

The curator [Aimar Arriola](#) develops the *Un deseo de forma* project as [AZ Associated Researcher](#) and within the Center's programme. The project takes as a general framework the relationship between art and queer perspectives and defines its performance around questions of form and interpretation. In the field of

critical theory and social sciences, queer is described as a perspective that questions social conventions on masculinity and femininity, denaturalizing them and seeking a dialogue between the past and present in feminism, LGBTQI+, anti-racism and decolonial struggles. But what is queer in relation to art and its specificity? How to



*Un deseo de forma, inaugural activity.*



Intervention of Dogartzi Magunagoicoechea in cloakroom. *Transición, primavera*. Projection

approach queer from the fields of form and the sensitive?

Interlocution with local and international artists is the main methodology of this research, which is specified in two types of actions. On the one hand, conversations and written contributions (Orriak) periodically published on the Azkuna Zentroa website. On the other hand, ephemeral productions and temporary actions by these artists (Ekintzak).

*Un deseo de forma* started in December 2020 with a prologue revealing the general intentions of the research, and in which the artist [Manu Arregui](#) participated as the project's first guest. The subsequent guests were the artist [Camila Téllez](#), in collaboration with [Eszter Katalin](#) (March); and the artist [Pablo Marte](#) (May). In these meetings have been based on issues such as the artistic and political potential of curved lines and mannered movements

([Manu Arregui](#)); the representation of identities in transit and the desire to be visible ([Camila Téllez](#)); and notions of passivity, intimacy and distance ([Pablo Marte](#)).

As a recurring element, the public programming linked to *Un deseo de forma* has the scenographic setting made by the artist [Dogartzi Magunagoicoechea](#), commissioned by the Center.

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Pasivistas, work dynamic with Pablo Marte for *Un deseo de forma*

The curator [Aimar Arriola](#) continues with the project *Un deseo de forma* as Associate Researcher with Azkuna Zentroa. The project started in the autumn of 2020 in response to the invitation received to develop a line of work that accentuated the presence of queer-cuir perspectives and art within the Center's programme. Arriola has taken the initial invitation to a more limited terrain around questions of plasticity, form and interpretation. In the words of the researcher, "in this research, form and content are not mutually exclusive. Thus, the project participates in the suggestion of José Esteban Muñoz –thinker in the field of queer and performance studies- that 'going to aesthetics does not imply avoiding the field of the social' and, in that sense, in this project, interest in 'rare' forms does not exclude the political commitment of the participating artists."

Dialogue with local and international artists is the main methodology of this research, which is specified in two types of actions. On the one hand, conversations and written contributions (Orriak) periodically published on the Azkuna Zentroa website. On the other hand, ephemeral productions and public actions by said artists (Ekintzak), in formats such as workshops, screenings or public conversations.

Five months after the beginning of *Un deseo de forma*, this is how the curator describes the next steps: "I will dedicate this next quarter to reflecting on some of the issues that occurred in the course of the exchanges and public actions carried out together with my three first guests: the artists Manu Arregui, Camila Téllez and Pablo Marte. In a similar way to how a bat or a butterfly orients itself in space -two figures that I borrow from Camila and Pablo, respectively- I am beginning to recognize things from what they give me in return, and it is now that my initial research questions are being organized

around more defined areas. On the one hand, I want to continue reflecting on the category of 'form', and the way in which notions of desire and rarity help us to rethink dualisms such as curved-straight, surface-depth, or activity-passivity, distinctions that constitute us as bodies and that have political implications. Likewise, I want to continue experimenting with my own research method with which to think and experience things, from a place that is simultaneously discursive, plastic, and open listening."

The public programme linked to *Un deseo de forma* will resume in the month of November. As a recurring element, it has the scenographic setting of artist Dogartzi Magunagoicoechea.

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A desire for form, third public activity with Pablo Marte.



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## *Un deseo de forma*

Research project and public programme

The curator [Aimar Arriola](#) continues with the project *Un deseo de forma (A Desire for Form)* as Associate Researcher at [Azkuna Zentroa](#). The project started in the autumn of 2020 in response to the invitation received to develop a line of work that accentuated the presence of queer-cuir perspectives and art within the Centre's programme.

One year after the beginning of the research, the project is currently positioned at the meeting point of two zones or areas which are mutually reinforcing each other.

On the one hand, it offers a continued reflection on the category of 'form', and the way in which notions of desire and queerness help us rethink dualisms such as curved-straight, surface-depth, or active-passive, distinctions that constitute us as bodies and that have political implications. On the other hand, it applies experimentation with its own research method, which seeks to be simultaneously discursive, plastic, and open listening.

Interlocution with local and international artists is the main methodology of this research, which takes the form of two types of actions: written conversations and contributions (Orriak) periodically published in digital form, and ephemeral productions and/or temporary actions by these artists (Ekintzak) carried out in different formats,

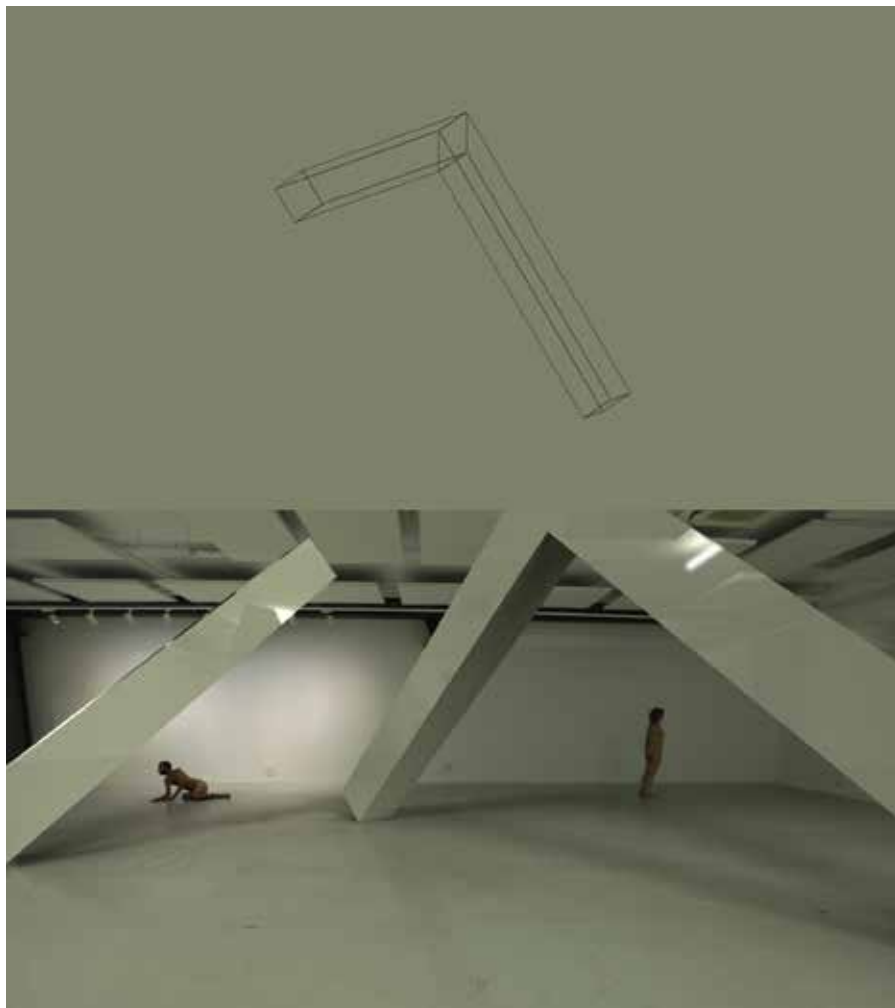
such as workshops, screenings or public conversations.

This term, two new actions will be disclosed through the Centre's programme and website:

Coinciding with the 2021 Open House and closing up the dialogue started a year ago with the artist [Manu Arregui](#), a new production by this artist is presented within the context of *Un deseo de forma*. With a structure of notes based on a combination of still photos, photomontages, renders and video clips, this work, entitled *Ángulos rectos (Straight Angles)*, speculates on the relationships between geometry and the body through performative actions, the creation of virtual spaces and other plastic and conceptual resources.

In addition, the second issue of the 'Orriak' digital publications series will be published this term in Azkuna Zentroa's web. This is a text by the artist [Camila Téllez](#), linked to her *Transición primaveral* project, a research project developed in collaboration with [Eszter Katalin](#) on vampirism related to the queer/cuir, the autobiography and the memory of the body. The text for the series 'Orriak', halfway between a letter and a diary, delves into the notions of migration, mobility and identity from the perspective of the vampire understood as a vulnerable and fluid position.

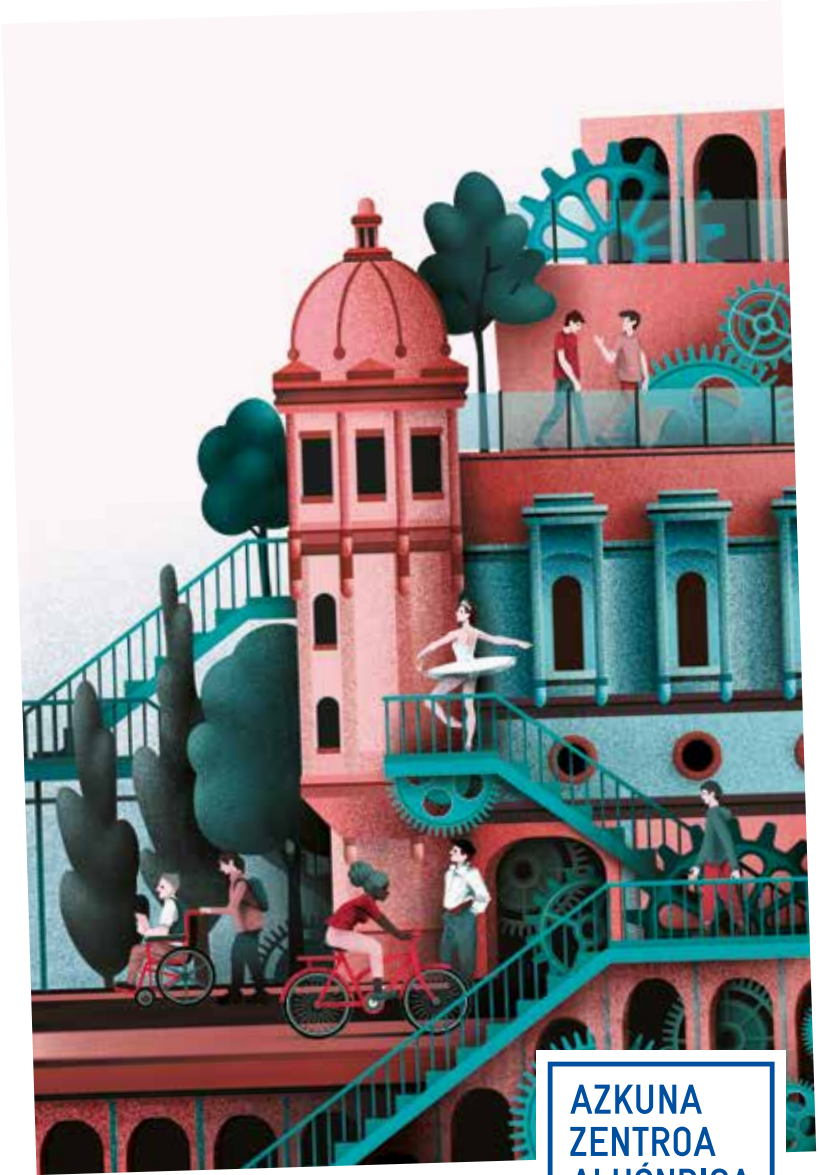
So far, the following artists haven't taken part in *Un deseo de forma*: Dogartzi Magunagoicoechea, Manu Arregui, Camila Téllez (in collaboration with Eszter Katalin), Pablo Marte and Sands Murray-Wassink.



Manu Arregui, 'Ángulos rectos' (2021), video stills, produced by Azkuna Zentroa within the context of 'Un deseo de forma'.

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## *Un deseo de forma*

Research project and public programming

On November 18, the fourth public activity of *Un deseo de forma* took place, a project that curator [Aimar Arriola](#) develops as Associate Researcher at Azkuna Zentroa. Launched in autumn 2020, *Un deseo de forma* is Arriola's response to the invitation to develop his own line of work that accentuates the relationship between queer perspectives and art within the centre's programme. Broadly speaking, the project considers queerness as a

plastic quality related to the changing potential of forms, and therefore, a question that concerns life. The project progresses according to its own research methodology with an emphasis on collaboration with local and international artists. Instead of knowing what to look for in advance, as in big science, the research goals of *Un deseo de forma* emerge in collaboration.

The November meeting had as a guest [Sands Murray-Wassink](#), a cult figure in the Amsterdam art scene, who presented his work, indebted to the legacy of intersectional feminist and queer art. Murray-Wassink defines himself as a painter, body artist, and perfume collector. His session for *Un deseo de forma* took a hybrid form between presentation and performance, and concluded with a prolonged action of live painting. This is how Arriola describes what happened there: "A cloud of perfume enveloped the space and the bodies during the Sands performance. The specific use of perfume in a moment of the action, as well as the energy created between the artist and those who came to his call, generated an affective envelope of meaning that still vibrates. The quality of the perfume to wrap, to gently surround bodies and situations, without that wrapping being



A moment from the Sands Murray-Wassink session for *Un deseo de forma*

permanent or excessively visible, is what I would like to transfer to my work for the next three months, in which I will try to continue writing down part of what happened in my project to date. From there, the process will be open to new guests and public moments."

Furthermore, as an important contribution to the Azkuna Zentroa archive, and as a way of documenting the research process, *Un deseo de forma* proposes the Orriak series of publications, periodically published in digital form on the centre's website. These are free texts commissioned from the participating artists, which expand and complement their public actions.

In 2020-2021 the artists [Dogartzi Magunagoicoechea](#), [Manu Arregui](#), [Camila Téllez](#) (in collaboration with [Eszter Katalin](#)), [Pablo Marte](#) and [Sands Murray-Wassink](#) have participated in *Un deseo de forma*. The public programming of the project will resume in spring 2022.



A moment from the Sands Murray-Wassink session for *Un deseo de forma*



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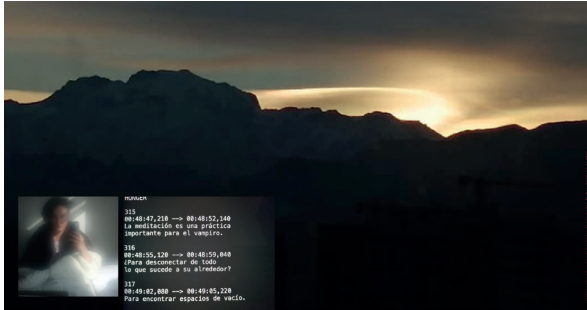
APRIL MAY JUNE 2022



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Research Project & Public Programme



*Orriak #2* Camila Téllez, *I have crossed oceans*, interior image.

Curator [Aimar Arriola](#) continues his proposal *Un deseo de forma (A Desire for Form)* as an Azkuna Zentroa Associated Researcher. He started his work in autumn 2020 responding to a commission to offer a continuity to the presence that 'queerness' in relation to art has within the Centre's programming. The main methodology of *Un deseo de forma* is dialogue with artists, and to date [Dogartzi Magunagoicoechea](#), [Manu Arregui](#), [Camila Téllez](#) (with [Eszter Katalin](#)), [Pablo Marte](#) and [Sands Murray-Wassink](#) have taken part.

*Un deseo de forma* will focus this quarter on editing and publishing new chapters in the *Orriak* text series, periodically published digitally on the Centre website. They are open texts commissioned to the participating artists, which complement their public actions, feeding off the Centre archive at the same time. Arriola refers to this publishing initiative as follows: «Roland Barthes suggested a distinction between book and album as publication

typologies and discursive forms. In Barthes' opinion, while 'the Book' (as a conceptual category) is linked to notions of premeditation, essence and hierarchy, 'the Album' represents dispersion and open format. The 'loose pages' Barthes *imagines the album figure to be like, are those which*

*encourage the series of Orriak publications.* Between book and album, I would go for the latter as a rare and unstable form, as a 'queer' form.»

The most recent publication in the *Orriak* series is the text *I have crossed oceans* by Camila Téllez, still available on the Centre website. Pablo Marte and Sands Murray-Wassink's publications will follow during this quarter, at the same time as the research advances.

