

ENGLISH

NOVEMBER > DECEMBER 2020



**B**ilbao

society and  
contemporary culture

AZKUNA  
ZENTROA  
ALHÓNDIGA  
BILBAO





Azkuna Zentroa is the Bilbao Society and Contemporary Culture Centre. An habitat for art, artists, and the citizenry, likewise for research, innovation and development revolving around creation.



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ZENTROA ALHÓNDIGA BILBAO



# Live spaces to live culture as an experience

Collaboration among institutions is more necessary than ever in order to create live cultural spaces to accompany the communities of publics in their reunion with art, theatre, film, and dance... in other words, with culture. For this reason, a large part of our November and December programme has been put together through this co-operation.

During the last quarter of this year, our Centre is the meeting point for film buffs, fiction and short film lovers. In conjunction with our Zinemateka programme, 2 of the major Bilbao festivals, i.e. FANT (Fantastic Film Festival) and ZINEBI (International Festival of Documentary and Short Film), open their windows in our multiplex cinema likewise via digital platforms in hybrid formats, which not only offer more possibilities to take part but also new meeting opportunities beyond the physical space.

However, this collaboration is particularly focused on the performing arts, with several projects specifically designed for families in their reunion with the stage.

In this manner, with Mitsu we have set up a cycle focused on school students. It includes shows of a high artistic level and contents to help them rebuild themselves as social beings and express their emotions. For yet another year, we are holding Dantzaldia, the International Dance Festival organised by La Fundición. In our Auditorium, Wang-Ramirez Company presents *W.A.M. - We are Monchichi*, a production for the general public, viewed

by audiences worldwide, that questions our multiple identities.

Choreographer Iker Gómez proposes the workshop-performance *Un día Cisne en el Teatro (A Swan Day at the Theatre)*. Together with teachers from different fields, the artist has created this project focused on the teaching capacity, which fosters social values and the innovative character via dance.

The proposals of Macarena Recuerda Shepherd and El Conde de Torreñiel (Pablo Gisbert & Tanya Beyele) complete this performing arts programme, designed as a meeting point for children and their families with the stage and its protagonists, with the purpose of sharing, getting excited, living and experiencing again live culture.

# An Immortal game by Mabi Revuelta

The artist [Mabi Revuelta](#) (Bilbao, 1967) will be showing *Acromática. Una Partida Inmortal (Achromatic: An Immortal Game)*, a review of her career that includes her latest work, *Acromática*, in the exhibition hall.

Curated by [Susana Blas](#) (Madrid, 1969) and co-produced with [Tabacalera Promoción del Arte \(Madrid\)](#), the exhibition turns to a dramatization of the history of chess as the central theme.

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Still Life with Black Pearl/negras (2002)

## Opening: *Still Life with Black Pearl*

With minimalism and restraint, the revised piece *Pearls* (2002) now converted into an immense still life, speaks at once of finitude and immortality. The pearls and spheres of the 2002 version are now joined by imperfect shapes, organic representations, geometric elements and replicas of domestic utensils, creating a disturbing blanket of multiform particles.



By way of an introduction, it begins with the installation, *Still Life with Black Pearls*; it continues with *Middlegame*, where the different pieces of *Acromática* are displayed; and ends with the *Endgame*, where a *Timeline* reviews the artist's trajectory divided into four eras, similar to the eras of chess.

Mabi Revuelta's work reflects on universal themes which have been present in her

work since the beginning: the relationship between reality and fiction, the permeability of genres (literature, performing arts, sculpture, drawing, audio-visual arts), the research in the field of artistic education and the search for didactic strategies to emphasise art as a driver of social change.



Acromática (2020)

### **Middlegame: *Acromática***

*Acromática* is an interdisciplinary work that incorporates many of the topics of the artist's research, such as a review of the legacy of the avant-garde movements of the 20th century or her research on the bridges between art and education. Based on *The Immortal*, the famous, fascinating chess game and on Marcel Duchamp's history with this game, Mabi Revuelta creates an original narrative that unfolds in dance, video, photography, sculpture and costumes.

## An Immortal game by Mabi Revuelta



Acromática (2020)

The two films directed by Mabi Revuelta which represent the essential part of *Acromática* are found in the audio-visual space, in the *Middlegame*. Installed in synchronised projection, they include an original soundtrack by [Mursego](#) and [Itziar Madariaga](#), costumes by [Ibai Labega](#), photography direction by [Gaizka Bourgeaud](#), choreography direction by [Blanca Arrieta](#) and [Txuspo Poyo](#) as direction assistant.



Acromática (2020)

Accompanying the videos are eight photographs that capture selected sequences of movements, a chessboard installation, costumes and a notebook with fifty framed pages.



Timeline Hypermodern era

## Endgame: *Timeline*

To exemplify the construction of the discourse on the artist's work, the curator superimposes on the chronological development of Mabi Revuelta's work the history of chess in stages, dividing her work into four categories that coincide with the eras of the history of chess, which are also seen as four ways of playing and confronting this universal discipline.

### Romantic era: Affection and drive

In this first stage we find many of the works from the artist's first decade, conceived from intuition, impulse and the passion of the early years.

### Scientific or classical era: Specificity and archives

In this stage we find a group of works where the body and identity are treated from a more distanced perspective. References to medicine replace soft, organic materials. The inside of the body, and in particular the skeleton, resurfaces in X-rays and sculptures, and greater premeditation, examination and prior preparation of the projects is perceived.

### Hypermodern era: A tribute to the first avant-gardes

The artist's study of the first avant-garde movements of the 20th century is neither occasional nor anecdotal. She is interested in avant-garde movements as times when art, education and social change are linked in a profound way.

### Dynamic era: Strategy and creative ambition

During this period, we find the artist's most elaborate «total artwork» projects, in which planning and complex design, as well as risk and overflowing intuition, prevail.

# From Ana Laura Aláez to Prototipoak

In 2021 the exhibition programme transits through the review of *Mabi Revuelta's* career (Bilbao, 1967) via *Acromática. Una Partida Inmortal (Achromatic. An Immortal Game)*, to the first monographic exhibition of another Bilbao artist, *Ana Laura Aláez* (Bilbao, 1964). It will be presented in her home town under the title *Todos los conciertos, todas las noches, todo vacío (All the concerts, every night, everything empty)*.

Curated by *Bea Espejo* in a co-production with *Centro de Arte Dos de Mayo, CA2M*, the exhibition is billed as a return to the

artist's origins, to the starting point, working between the fissures of the themes that have accompanied her work over the last twenty years: the body as a base, the base as a sculpture, sculpture as song, night as material, identity as conflict, imposture as possibility.

The title of the exhibition is taken from one of her installations and evokes the vestiges of an event, with its apparent downtime, illusions and expectations as opposed to realizations and disappointments.



Ana Laura Aláez. *Todos los conciertos, todas las noches, todo vacío*

In keeping with this line of converging languages, on 21 January the company [Mal Pelo](#), under the artistic direction of [María Muñoz](#) and [Pep Ramis](#), presents [On Goldberg Variations / Variations](#) as part of [EszenAZ](#), the Centre's performing art season. The show is based on the musical proposal, [Goldberg Variations / Variations](#) by the French-American pianist and composer Dan Tepfer, where he interprets the [Goldberg Variations](#) of J.S. Bach combined with his own improvised variations on the harmonies.

Dance, [John Berger's](#) voice, some of his own texts, the manipulated and multi-focal sound of the soundtrack, the live voice and the video projections all come together in Mal Pelos' approach to J.S. Bach's universe. The choreographic proposal highlights the particular musicality of each performer and the rhythmic and dynamic dialogue between the group and the space.

Choreography is transformed into a museum installation by [Amalia Fernández](#), whose piece titled [Expografía retrospectiva \(Retrospective Expography\)](#), from 1-6 February, displays a series of situation-objects, activated by performers, whose content is a retrospective review of the artist's stage pieces.

In this seven-hour non-consecutive performance, six performers will use different spaces at Azkuna Zentroa to activate a number of pieces in installation format, which the audience will be able to wander through (enter and exit) as though it were a huge museum.

[Prototipoak](#), the [International Meeting of New Artistic Forms](#), will be one of the highlights of [EszenAZ](#), Azkuna Zentroa's performing arts season, bringing new artistic formats to the public through projects that address everyday aspects of the city.

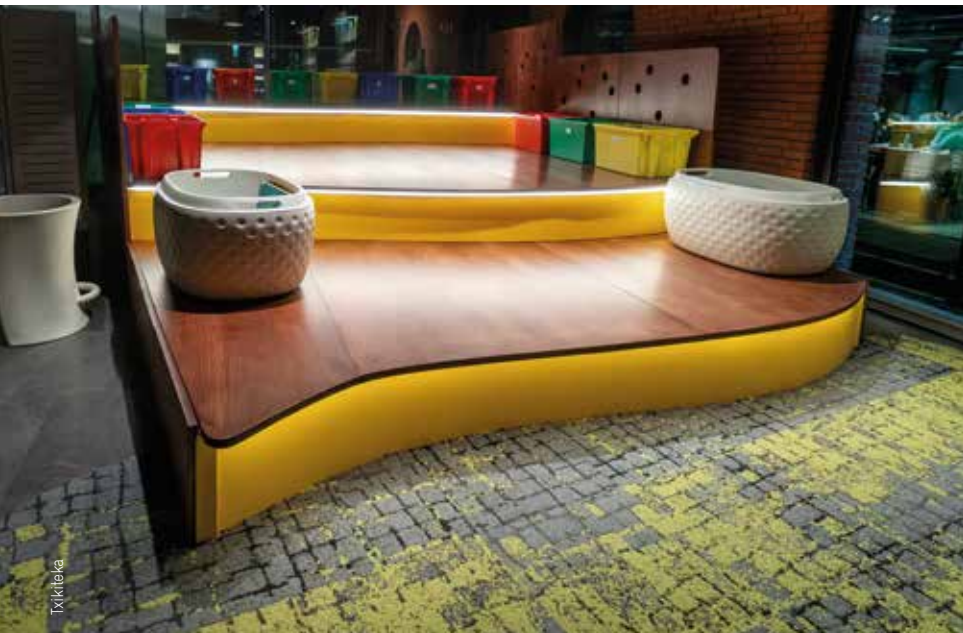
[BldeOtik](#), attending to other audio-visual narratives, the audio-visual creation programme, begins on 26 January, offering

alternative audio-visual narratives with a dozen works selected by open call that will be projected over eight weekly sessions. This programme strives to accommodate creations that are unique in terms of way they record and represent the audio-visual lexicon. In selecting the pieces, special emphasis was placed on real life cinema, created from an aesthetic viewpoint using contemporary audio-visual practices, and dealing with issues related to personal experiences and life stories, among other subjects.

In tandem with this programming, the new edition of [Gutun Zuria. Bilbao International Literature Festival](#), will be held from 30 March to 3 April 2021. It will focus on the word beyond the literary system, crossing the border of pages in books to establish a dialogue with disciplines such as music, art, voice, publishing or illustration. This edition shall include the publication [El ensayo empieza aquí \(The Essay Starts Here\)](#), which comprises different essays by the guests of the 2020 Edition, which could not be held in person.

THE 2021 PROGRAMME WILL ENTER INTO DIALOGUE WITH THE AZ ETXEAN PROGRAMME, AZKUNA ZENTROA'S WEB PLATFORM WHERE DIFFERENT ACTIVITIES WILL BE SCHEDULED THROUGH THE ONLINE CHANNELS.

# Mediateka activates the new Txikiteka



Txikiteka

Since the [Mediateka BBK](#) opened its doors in October 2010, the children's space has been a reference spot. It is a space where families share and experience books, and where hundreds of children have discovered their first readings, the world of literature, as well as that of comics and videogames.

Now, as part of the [Mediateka](#) evolution, this space has been redesigned to generate creativity, experimentation and child development for a public aged 0 to 12 years. Txikiland has been transformed and the collection has been moved from the shelves to the stands and to the new book tree which presides over the space, boosting the autonomy of those using it. Furthermore, it is also a flexible versatile

space for studying, doing team work and carrying out cultural programming, tackled from a contemporary perspective, with activities for artistic creation, illustration, and digital culture, among others.

As in the rest of the [Mediateka BBK](#), all the necessary security measures are complied with for ensuring that the [Txikiteka](#) is a safe space.



### Citizens' laboratories, citizen innovation in the Mediateka

Mediateka BBK has begun the process of creating citizens' laboratories to enable meeting places to experience and develop collaborative projects at the Centre. To this effect, Mediateka personnel is currently taking part in the 'Distributed Citizens' Laboratories. A citizen's innovation in libraries and other cultural institutions'.

This programme, in which over a thousand professionals from the Spanish State, Latin America, USA and Portugal take part, is being undertaken as part of the Librarians' Laboratory project, in conjunction with the Ministry for Culture & Sports and Medialab Prado. This project is aimed at encouraging the confluence between libraries and citizen innovation since 2017 and fosters the idea of reinforcing the role of libraries as meeting, collective experience and creation spaces.

The programme fosters the confluence between libraries and citizen innovation to promote the role of these places as meeting, experience and collaborative learning, activate sectorial and territorial collaboration and develop projects among different cities. After this first training

stage and assessment of the initiative, the process of looking for projects and collaborations to drive the first citizens' laboratories will be launched.

This project is part of the new Mediateka's multilingual, multidisciplinary and flexible focus, as a space for creation initiatives aimed at different communities. A space which approaches the libraries of the 21st century to generate new experiences and new forms of relationship, in one of the city's covered public places and with greater interculturality.



## FÁBdeFAB and Yolanda Sánchez join the platform dendAZ. This is Basque Design

dendAZ. This is Basque Design totals new projects. The FÁBdeFAB collective and the artist Yolanda Sánchez join the thirty creators, designers and artisans from the scene that make up this platform. In the dendAZ space, located in the Atrium, you can see and buy the products they make and appreciate the processes they use to create their proposals. These are unique designs, conceived from art and new production techniques, which place great value on craftsmanship and creativity.



### FÁBdeFAB Fábrica de Fabricantes (Makers Factory)

Fábrica de Fabricantes (FÁBdeFAB) came about as an architectural and digital manufacture educational collective in 2018, with Fabricio Santos, Álvaro Cosidó and Jose Real as founding partners. The firm applies parametric design and digital manufacture when making their 3D maps (FÁBdeFAB design) and Matsu & Matsu S lamps (Jose Real's design).

These pieces, which can be found in dendAZ, the Azkuna Zentroa shop, are made sustainably since they contain heat-fused plastic called 'PLA', which is organic, vegetable and biodegradable. FabdeFab post-processing is manual and the subsequent assembly is totally artisanal. They design and manufacture the packaging themselves, including customising and recycling. The lamps are unique produced in short numbered series.



### Yolanda Sánchez

The artist Yolanda Sánchez earned a postgraduate and master's degree, specializing in exhibition design and installation from the Complutense University of Madrid and she graduated from the Faculty of Fine Arts, University of the Basque Country, specializing in restoration (1985-1990).

She developed her work as a curator and restorer of historical-artistic heritage. She subsequently began a new journey in the world of art and craft creation in multidisciplinary fields. She created her own artisan company, specialized in the textile sector, with production based on natural raw materials such as silk and wool. At the same time, she researches silk, wool and natural dyes as raw materials and is involved in ecological and sustainability processes and production.



# BASQUE DESIGN



## This is Basque Design within the framework of the Bilbao Bizkaia Design Week 2020

The projects of [Yolanda Sánchez](#) and the [FÁBdeFAB](#) collective, as well as the work of [Iñigo Ordozgoiti](#), graphic designer of the [Acromática. Una Partida Inmortal](#) presented in the Exhibition Hall, are presented within the framework of the [Bilbao Bizkaia Design Week 2020](#). The event organized by BiDC, an initiative of the Bilbao City Council and the Provincial Council of Bizkaia for the promotion of creative industries as a factor for economic development and international projection, takes place between November 19 and 26, focused on 'Redesigning a changing world'.

In addition, it will showcase the corporate project [9xmetrocuadrado](#), by designer [Pilar Morquillas](#), winner of the [German Design Award 2021](#) in the category of sustainable design.

[9xmetrocuadrado](#) is an issue of four tablecloths inspired by the design that Philippe Starck created for the flooring located around Azkuna Zentroa.

The fabric of these tablecloths has a grammage of 260 g and is made of 100% polyester, of which almost half (45%) is recycled PET. In this way, it reuses 117 g of recycled plastic for each square metre of fabric, i.e., the equivalent of nine bottles per metre.

The presentations will take place on Monday, November 23, from 6:00 p.m. in the Atrium of Cultures, outside dendaz, the Centre's store.

# Connections, dialogues and drifts of contemporary creation

Artists, curators, cultural agents... Azkuna Zentroa - Alhóndiga Bilbao programme arises from the complicity of people from different disciplines who give value, contribute and enrich our proposals aimed at the different audience communities. The projects and people accompanying us this quarter, who form part of the conversations we started this year, are shown here.



Mabi Revuelta  
Artist



Susana Blas  
Artist



Mario Paniego  
Artist



Iván Gómez  
Artist



Gema Intxausti  
Artist



Amparo Badiola  
Artist



Néstor Lizalde  
Artist



Leticia Paschetta  
Artist



Aitor Saraiba  
Artist



Susana Talayero  
Artist



Oscar Gómez Mata  
Az-Kidea Artista Asociado  
a Az Artist



Sabine Groenewegen  
Artist



Pernan Goñi  
Artist



Sra. Polaroiska  
(Aitatz Arenzana & María Ibarretxe)  
Az-Kideak Artistas Asociadas a Az  
Artists



Aimar Arriola  
Az-Kidea Investigador  
Asociado a Az Reseacher



Manu Arregui  
Artist





El Conde de Torrefiel (Tanya Beyeler & Pablo Gisbert)  
Artistic project



Janet Novás  
Dancer and coreographer



Mercedes Peón  
Composer



Iker Gómez  
Dancer and coreographer



Macarena Recuerda  
Shepherd  
Artist



Itxaso Díaz  
Video-maker



Wang-Ramirez Company  
(Honji Wang & Sébastien Ramirez)  
Artistic company



Josune Urrutia  
Artist



Camila Téllez  
Artist



Karlos Martínez B.  
Artist



José Carlos Torre  
Researcher and cartoonist



Mainer Aldasoro  
Artist



Irati Inoriza  
Artist



Sahatsa Jauregi  
Azkarate  
Artist



FABdeFAB  
This is Basque Design



Elena Aitzkoa  
Artist



Miriam Isasi  
Artist



Iker Vázquez  
Artist



Yolanda Sánchez  
This is Basque Design



Raquel Meyers & Borja Crespo  
Artists







VISUAL ART / EXHIBITION

OCT. 14 > JAN. 24

# Mabi Revuelta

*Acromática. Una Partida Inmortal*  
(*Achromatic. An Immortal Game*)

Curator: Susana Blas

In co-production with Tabacalera. Promoción del Arte (Madrid)

*Acromática. Una Partida Inmortal (Achromatic. An Immortal Game)* reviews the artist Mabi Revuelta's career and exhibits her most recent work, *Acromática*, which was produced for this event. The exhibition is curated by Susana Blas, contemporary art curator and historian.

The first space of the exhibition (*Opening*) features the installation titled *Still Life with Black Pearls*, a revised sculptural piece that sets the poetic tone of the exhibition. The second space (*Middlegame*) features the different works that comprise *Acromática*, inspired by one of the most artistic chess games in history: the Immortal Game played by Adolf Anderssen and Lionel Kieseritzky in 1851. The last space (*Endgame*) includes *Timeline*, a summary of the artist's career based on the four eras of chess: romantic, scientific, hypermodern and dynamic.

To quote Mabi Revuelta, «in the *Acromática* series of works I insistently return to the universe of games, in this case taking chess and its special set of rules and movements as my inspiration. Over a reduced two colour field we view the immense serious deployment of world order and destiny of beings and things. Through sculpture, film, contemporary dance, music and writing, I try to create a story about the king of games going beyond the limits of the same, articulated from artistic, intellectual, bellicose and vital metaphors».

**MABI REVUELTA.** (Bilbao, 1967) Winner of the 2016 Gure Artea Award, she studied Fine Arts at the University of the Basque Country (UPV/EHU) (1990) and from then onwards began to exhibit her work in galleries, art centres, fairs and national and international museums. She combines her career as a plastic artist with education and research into new art pedagogies. From 2000 to 2003 she lived in New York, and completed her training in the International Studio & Curatorial Program in 2003 after having received an arts grant from the Marcelino Botín Foundation. She received the Leonardo Grant from the BBVA Foundation (2016) to develop *Acromática*, the project that gives its name to this exhibition.

**SUSANA BLAS BRUNEL.** (Madrid, 1969) Curator and contemporary art historian. Audiovisual creation specialist, she has been a scriptwriter for the television cultural space *Metrópolis (tve2)* since 1999. She writes for various publications on current art and feminism, and gives courses and masters' degrees in these subjects. She has received the MAV Award (Women in the Visual Arts) in the category of Project Manager for Gender Equality in 2016 and the White, Black and Magenta Award in 2017. She is a member of the MAV Advisory Board and researcher for the ARES project at the University of Fine Arts in Cuenca. She has curated numerous video cycles and exhibitions.

«THE ANTHOLOGICAL PART REVIEWS THE ARTIST'S CAREER, AND ORGANIZES HER WORK INTO FOUR CATEGORIES THAT DEFINE THE ERAS OF CHESS HISTORY. THESE ARE, IN TURN, FOUR WAYS OF PLAYING AND DEALING WITH THIS UNIVERSAL DISCIPLINE».  
**SUSANA BLAS**

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**October 14 > January 24**

**Exhibition Hall**  
**Free admission**

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**Opening hours**

**From Tuesday to Sunday:**  
**11:00am - 8:00pm**

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**Guided visits (45'):**

**Every Thursday: 7:00pm**  
**Free admission. Prior registration:**

**Az Info / 944 014 014**  
**Maximum: 5 people**

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**Co-production:**



*Acromática. Una Partida Inmortal* is a co-production between Azkuna Zentroa - Alhóndiga Bilbao and Tabacalera Promoción del Arte (Madrid), where it will be exhibited in La Principal (February, 2021).

**Collaborator:**



VISUAL ART / EXHIBITION-PROJECT  
SEP. 1 > NOV. 7

# Amparo Badiola, Gema Intxausti & Susana Talayero

*Scriptbarik*

THE KEY TO THIS EXPERIENCE LIES IN THE PARTICIPATION OF EACH ONE IN THE WORK OF THE OTHERS BY PROPOSING A SERIES OF SPECIFIC EXERCISES THAT HAVE SHAPED THE PROJECTS DURING THE CREATIVE PROCESS ITSELF.





*Scriptbarik* is a working experience shared by the artists Amparo Badiola, Gema Intxausti and Susana Talayero, something they have been working on in the BAT space in Lantegia, Laboratory of Ideas, since September. The result, in exhibition format, is open to the public through 7 November.

During this process, the artists explain, they have «shared imagery, crossed boundaries and opted for a process of collective resolution towards the unexpected and shared authorship». In this regard, «starting without a script and retrieving old materials stored in the Centre's storage rooms gave way to an intervention in the space and a three-part video (Motorist, Underworld and Mass), in which an accident captures a common occurrence of desire and death», they add.

*Scriptbarik* is an experiment that has taken shape organically out of the three working disciplines of the three artists and co-authors participating in the project: dance (Amparo Badiola), sculpture (Gema Intxausti) and painting (Susana Talayero).

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September 1 > November 7

**Open to the public:**

October 22 > November 7  
From Tuesday to Saturday

4:30pm - 8:30pm

Lantegia 2. BAT space

Free admission until capacity  
is completed

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**The three artists will be  
present in the space on the  
following days:**

November 3, Tuesday  
November 5, Thursday

6:00pm - 8:00pm

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**AMPARO BADIOLA** (Bilbao, 1958) earned a degree in Medicine from UPV/EHU. She studied dance in Bilbao and London, where she lived from 1988 to 2003. She combines her creative work with teaching and research of movement. Her latest stage creation, *Palabras Invisibles (Invisible Words)*, was presented at the London Elixir Festival and Sala Baratz, Vitoria-Gasteiz, 2014.

**GEMA INTXAUSTI** (Gernika-Lumo, 1966) works in the field of sculpture, drawing and film narration. After studying Fine Arts at UPV/EHU, she moved to London where she lived and studied Film. She received the GureArtea prize for her artistic career in 2018. She has recently had exhibits at La Taller, Bilbao (2019) and

Carreras Múgica, Bilbao (2016) and recently presented *Entre la multitud observando le arresto* in Artium, Vitoria-Gasteiz (2020).

**SUSANA TALAYERO** (Bilbao, 1961). Working mostly in painting and drawing, she occasionally ventures into video. After graduating with a degree in Fine Arts from UPV/EHU she moved to Rome, where she lived from 1986 to 1996. She has recently exhibited at Carreras Múgica (2019) and at the Bilbao Fine Arts Museum (2016). In collaboration with Amparo Badiola, she coordinates the project *L'occasione*, an initiative of public meetings in Bilbao. She recently received the 7th Vila de Santanyi Visual Arts Award, Mallorca (2019).

VISUAL ART / EXHIBITION-PROJECT

NOV. 19, 2020 > FEB. 21, 2021

# Iván Gómez

## *La prospección de Kairós (The Kairos Survey)*

LA PROSPECCIÓN DE KAIROS,  
IS A METHODOLOGICAL  
RESEARCH DEVICE WHICH  
SEEKS TO RECONTEXTUALISE  
THE NOTION OF "BETWEEN"  
AS THE CREATION OF A CERTAIN  
'SPACE OF KNOWLEDGE'.



La prospección de Kairós. Encuentro en Lantegia 2.

*La prospección de Kairós* a project that the artist Iván Gómez has been working on since June 2019, will be inaugurated on 19 November in the [BAT space at Lantegia, Laboratory of ideas](#). This is a methodological research device divided into different phases of work referred to as Chapters which seeks to recontextualise the notion of 'between' as the creation of a certain 'space of knowledge'.

The process began with an *Introduction* where the concept of 'Denkraum' was presented, starting with the practices of other artists, emphasising its meaning as a 'space for thought'.

Then, in *Chapter 0*, a working group was formed and the active rehearsal began, based on a series of exercises with which to delve deeper into the 'Denkraum' from the artistic practice.

After this, *Chapter 1* goes on to offer an exhibition representing what has been learned in the previous months. In *Chapter 2*, the exhibition is inhabited by a few days of lectures in order to diffract the question of the 'between' and read it from their perspectives.

The participants in these sessions included artists and investigators such as [Juan Llano Borbolla](#), [Aurora Fernández Polanco](#), [Iván Flores](#), [Oriol Fontdevila](#), [Emma Ingala](#) and [Bulegoa z/b](#), among others.

The project concludes with *Chapter 3*, which consists of a new exhibition created from the deconstruction of the previous chapters.



**IVÁN GÓMEZ** (Irun, 1984). After earning a degree in Fine Arts (UB), he continued his training at the Film School of San Antonio de Los Baños (Cuba). He completed a

master's degree in Research and Creation at UPV/EHU, where he continues to work as a researcher. His work has been exhibited at BilbaoArte (Bilbao), MAMM museum (Medellín), Pärnu International Film and Video Festival (Tallín), Espai Cultural Caja Madrid (Barcelona), Museo Vostell Malpartida (Cáceres), La Casa Encendida (Madrid), and other cities including Berlin, Brussels and New York. As a mediator, he has offered several workshops and seminars, and also sponsors a mediation program at Sala Rekalde in Bilbao.

////////////////////////////////////  
**November 19, 2020 > February 21, 2021**  
**Tuesday to Saturday**  
**4:30pm - 8:00pm**  
**Lantegia 2. BAT space**  
**Free admission until capacity is completed**

////////////////////////////////////  
**PROGRAMME**

**Chapter 1 (Exhibition)**

1st WORKING GROUP  
Karen Rivas, Andrea Álvarez, Iván Ureta, Lucía Pedregal, Nieves Barrenetxea, Bernarda B. Garmendia

**Opening and presentation of the project:**

**November 19, Thursday**

**4:30pm - 8:00pm**  
**Lantegia 2. BAT space**

**Free admission until capacity is completed**

.....  
**Chapter 2 (Conferences)**

Juan Llano Borbolla, Aurora Fernández Polanco, Iván Flores, Oriol Fontdevila, Emma Ingala, Bulegoa z/b

**December 25 and 26**  
**Wednesday and Thursday**

**4:30pm - 7:30pm**  
**Bastida Hall**

**Free admission until capacity is completed**

.....  
**Chapter 3 (Exhibition)**

2nd WORKING GROUP  
Pending confirmation

**Opening:**

**January 28, Thursday**  
**Lantegia 2. BAT space**

**Free admission until capacity is completed**

////////////////////////////////////  
 [ivangomez.net](http://ivangomez.net)

VISUAL ART / EXHIBITION  
DEC. 3, 2020 > JAN. 31, 2021

# Mario Paniego

## *Espacio públic(itari)o*

Komisario Berriak

«ADVERTISING TODAY IS SO WIDESPREAD THAT IT IS IMPOSSIBLE TO GET AWAY FROM THE NOISE IT PRODUCES IN DAILY LIFE. IT TAKES AWAY A LARGE PART OF OUR PUBLIC AND PERSONAL SPACE. IT FILLS US WITH STIMULI AND EMPTIES US OF OURSELVES». MARIO PANIEGO



The visual and conceptual artist, [Mario Paniego](#), presents the *Espacio públic(itari)o* (*public space/advertising space*) project as part of the [Komisario Berriak](#) programme, to support the practice of curating and to promote the careers of up-and-coming professionals in the art world.

This exhibition examines the rise of advertising in our lives and especially in the public space. As the artist explains, his interest in undertaking this project “comes from the experience of seeing how advertising in public spaces has been on the rise in recent years in Bilbao, while in other cities around the world, by contrast, it has been on the decline thanks to citizen initiatives and local regulations.

In this sense, *Espacio públic(itari)o* is a case study that looks at how different cities around the world have restricted advertising in public spaces, giving visibility to the artistic practice and activism of different groups and international artists focusing on this topic, with the aim of causing the citizenry to reflect: is advertising in the public space necessary?

The discourse around that question will be on display in the exhibition located in the Atrium of Cultures and also on different media throughout the Centre, starting in December.



December 3, 2020 > January 31, 2021

Atrium of Cultures

Free admission



 [mariopanego.com](http://mariopanego.com)



of England, he completed his doctoral studies at the University of the Basque Country, where he earned a Diploma in Advanced Studies in Art Theory and Practice. He went on to earn a Master's Degree in Design Management (University of the Basque Country) and a Master's Degree in Cultural Management (University of Alcalá de Henares).

**MARIO PANIEGO** (Bilbao, 1978). With an degree in Fine Arts from the University West

VISUAL ART / FATXADA PROJECT, DESIGN, ILLUSTRATION  
AND COMIC **OCT. 1 > DIC. 15**

# Pernan Goñi

## *Emakume apartak*

Illustration

The artist [Pernan Goñi](#) intervenes in the main façade of the Centre until 15th December with 3 illustrations from his project *Emakume apartak*, portraits of people, particularly women, who make the author curious.

The artiste intervenes in this space with 3 illustrations from his project *Emakume apartak*, portraits of people, particularly women, who awaken the author's curiosity, from 1st October to 15th December. After a research process, Pernan Goñi draws the portraits in an experimental fashion using photographic archives.

Thus, he works from his areas of interest –feminism, literature, art, science, sport and current affairs–, portraying both historical characters like Virginia Woolf or Hedy Lamarr, and present day ones like Greta Thunberg. According to the author, «every person that is an object of interest in this personal research have innovated, provoked or challenged the established system in a very modest and subtle or radical manner. The idea is to mix criteria and provide room for more unnoticed voices and attitudes».

**PERNAN GOÑI, AN ILLUSTRATOR AND GRAPHIC RECORDER, PROPOSES A REFLECTION ON FEMINISM VIA 3 ILLUSTRATED PORTRAITS.**

October 1 > December 15  
Arrikibar Plaza (Façade)

 [pernangoni.com](http://pernangoni.com)

 [@pernan](https://twitter.com/pernan)

 [@PernanGoñi](https://www.facebook.com/pernangoni)

 [Pernan](https://www.instagram.com/pernan)

 [Pernan Goñi](https://www.youtube.com/pernangoni)



Pernan Goñi. *Emakume apartak*

# Josune Urrutia

Illustrator **Josune Urrutia** takes over from **Pernan Goñi** on the *Fatxada Project*, Design, illustration and comic, with a piece on individual and collective processes that redefines illness as an experience focused on the vulnerability of the body. Delving deeper into this theme, the artist graphically investigates the ways in which we relate «with uncertainty, with what we cannot see and what generates fear in us and the imagery that is created around it».

As an illustrator, she is interested in drawing as a tool for observing. «Drawing implies observing beyond seeing», she says. This involves conducting «a more detailed analysis of things, creating a closer relationship with them». Drawing, she says, is «a different way of relating to the environment around us, more calmly. It requires an exercise in observation with which we refine our own gaze, our own subjectivity. It is a process that helps us think, understand, grasp and integrate the experience».



Imgia: Alejandro Nafria

## **JOSUNE URRUTIA.**

Artist, cartoonist, illustrator and graphic designer, she is especially interested in processes and tools that require drawing as an essential

means of communication and socialisation, such as graphic medicine in the health sector, graphic recording, visual maps or collective drawing processes in the street. She was recently awarded a grant by the Maison des Auteurs in Angoulême (France) to work on a project about women, art and cancer. Some of her most notable publications include *Compendio colectivo sobre cáncer* (2019), *Breve diccionario enciclopédico ilustrado de MI cáncer* (2017) and *Así me veo* (2015).

ILLUSTRATOR  
**JOSUNE URRUTIA**  
IS INTERESTED IN  
DRAWING AS A TOOL  
FOR OBSERVING.  
SHE BELIEVES IT IS  
A PROCESS THAT  
HELPS US THINK,  
UNDERSTAND, GRASP  
AND INTEGRATE THE  
EXPERIENCE.

December 15, 2020 > March 1, 2021

Arrikibar Plaza (Façade)

 [josunene.com](http://josunene.com)

 [josunene](https://www.instagram.com/josunene)

  [@mirardibujando](https://twitter.com/mirardibujando)

VISUAL ART / AZ-KIDEAK ARTISTAS ASOCIADAS A AZ  
**DEC. 1** (Tue.)

# Sra. Polaroiska

## *Consejo de Sabias (Council of Wise Women)*

The fifth session of *Consejo de Sabias (Council of Wise Women)*, a series of encounters proposed by the artistic group known as *Sra. Polaroiska (Alaitz Arenzana and Maria Ibarretxe)* as *Az-Kideak Artistas Asociadas a Az* artists, is here.

The previous four sessions touched on a variety of topics such as social anthropology, poetry in Basque, Basque feminism and the social outlook for refugees, always from a feminist point of view. Some of the wise women who participated in these sessions included Dolores Juliano, a social anthropologist born in Argentina (1932) and exiled in Barcelona after Videla's coup d'état; Amaia Lasa, one of the first women poets to write poetry in Basque; Garbiñe Mendizabal, gender equality expert and consultant; and Luisa Menéndez, activist with the Ongi Etorri Errefuxiatuak Bizkaia Platform.

In keeping with Sra. Polaroiska's line of work in recent years, which has been heavily focused on the creation of references and empowerment from a gender perspective, the *Council* consists of a series of six sessions with older women who are professionals in different fields. Through a series of dialogues, these women share their life and professional experiences with us, revealing themselves as possible references. It is a proposal to collect and share wisdom.

**SRA. POLAROISKA CONTINUES ITS CREATIVE PROCESS REGARDING THE GENERATION OF REFERENCES AND EMPOWERMENT OF OLD WOMEN VIA THE AZ-KIDEAK ARTISTAS ASOCIADAS A AZ PROGRAMME.**



**December 1, Tuesday**

**6:30pm**

**Lantegia 1**

**Register for free admission on [azkunazentroa.eus](http://azkunazentroa.eus), until capacity is reached**



 [cargocollective.com/srapolaroiska](http://cargocollective.com/srapolaroiska)

 [sra polaroiska](https://vimeo.com/srapolaroiska)

Council of Wise Women, Luisa Menéndez



**Sra. Polaroiska** are **Az Kideak Artistas Asociadas a Az** artists since 2019tik. + info: page 67



# Aimar Arriola in conversation with Manu Arregui

## *Un deseo de forma (A Desire for Form)*

*Un deseo de forma (A Desire for Form)* is the research project that curator [Aimar Arriola](#) is working on as an [Az-Kidea Investigador Asociado a Az](#) researcher.

Dialogue with different artists is the main methodology for his research, which takes the form of conversations in text format and ephemeral productions by the participants.

This opening presentation of the project is designed as a prologue, where the starting points and intentions of the research are shared.

The first guest is the artist [Manu Arregui](#), considered a key figure in the Spanish audio-visual industry. A pioneer in the application of 3D animation to his video-creations and sculptures, his work focuses on reflecting on the politics of the body and non-standard identities.

The presentation will have an in-process scenography element by the artist [Dogartzi Magunagoicoechea](#) (Bilbao, 1991). This element will be recurrent in the various public actions of the project *Un deseo de forma*.



**MANU ARREGUI** (Santander, 1970). With a degree in Fine Arts, his work has

been included in important exhibitions. In 2002 he was awarded the Marcelino Botín Plastic Arts Scholarship. He won the Altadis Prize in 2007, the Arco Electrónico Prize in 2014, the Vegap Proposals Prize in 2015 and a BBVA Multiverse Scholarship in 2018. His work is on display in collections at the ARTIUM, Guggenheim, MUSAC and MNCARS museums, among others.

IN UN DESEO DE FORMA, AIMAR ARRIOLA INVESTIGATES THE RELATIONSHIP BETWEEN THE QUEER PERSPECTIVE AND ART AS PART OF THE CENTRE'S PROGRAMMING .



December 15, Tuesday

7:00pm  
Lantegia 1

Register for free admission on [azkunazentroa.eus](#), until capacity is reached



 [arriolaaimar](#)

 [aimar.arriola](#)

 [manuarregui.com](#)

VISUAL ART / ILLUSTRATION AND COMIC  
NOV. 10 & 11 (Tue. & Wed.)

# Aitor Saraiba

## *Autobiografías (Autobiographies)*

Drawing and writing are the basis of the *Autobiographies* workshop offered by the artist [Aitor Saraiba](#) in November at the [Mediateka BBK](#). According to the artist, the aim is to «articulate the history of our life» through different exercises that he proposes over the two-day workshop, and that each participant will arrange in order to create their own autobiography.

No prior knowledge or skills are needed to participate in the workshop. «The only thing you need is a desire to tell your story. A creative and healing exercise where the main character is you», says Aitor Saraiba.

The [Fatxada Project, Design, Illustration and comic](#) was launched with Aitor Saraiba. His contribution consisted of three unpublished works created exclusively for [Fatxada](#), with excerpts from the book of poems *La otra herencia*. Now he returns to the Centre to work with anyone who would like to create his/her own autobiography through drawing and words.

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**AITOR SARAIBA** (Talavera de la Reina, 1983) focuses prominently on illustration linked to his biography and to the art of everyday life, through various applications: from exhibitions to graphic novels, ceramics, wall art and murals, as well as photography, video and graphic novels. He has published several autobiographical books, including *El hijo del Legionario*, *Pajarillo*, *Nada más importa*, *Por el Olvido* and *Cómo ser valiente, justo y feliz y otras cosas en la vida*.

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AIMED AT THE ADULT  
AUDIENCE.

////////////////////////////////////  
**November 10 and 11**  
**Tuesday and Wednesday**

**5:30pm - 8:00pm**  
**Mediateka BBK. TK202**  
**25€ / 20€ with Az Card**  
**Tickets: Az Info and**  
**azkunazentroa.eus**

////////////////////////////////////  
 [aitorsaraiba.com](http://aitorsaraiba.com)

   [@aitorsaraiba](https://twitter.com/aitorsaraiba)

////////////////////////////////////



Aitor Saraiba

# Leticia Paschetta

## *Paisaje lúdico blanco. Caresses Playscapes*

The installation *Paisaje lúdico blanco. Caresses Playscapes* by Leticia Paschetta, located on the first floor of the Mediateka BBK, explores the boundaries between art, landscape and play, to create an intense experience through space, where the artistic sense emerges from immersive action, transforming itself into infinite landscapes, worlds of possibilities, meanings, sensations and stimuli of freedom.

The work merges with the person who walks through it. The limits dissolve as the background and the shape are diluted in a pure 'white on white' experience.

////////////////////////////////////  
From Monday to Saturday  
10:00am - 8:00pm  
Mediateka BBK. 1st floor  
Free admission

////////////////////////////////////  
**ARTISTIC SHEET**

**Idea and development::**  
Leticia Paschetta  
**Structural and constructive development:**  
José Cavallero  
**Collaborator:**  
Soledad Grossi  
**Construction coordination:**  
Natascha Gergoff Bengoa & Guillermo Weiskal

////////////////////////////////////  
 [paisajesludicos.com](http://paisajesludicos.com)

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# Néstor Lizalde

## *Electric cover*

Artistic intervention on the terrace

*Electric cover*, the electronic art installation by the artist Nestor Lizalde, illuminates the terrace every afternoon through his architectural intervention in the space, using 44 brick arches.

According to Nestor Lizalde, «the setting sun gives way to the light in the shelter of darkness. The light matrix gives movement to the structure described by 44 original arches arranged as a ritual space. Shadows and glittering sparkles dance, sculpting forms on the canvas of the night».

////////////////////////////////////  
Egunero  
8:00pm - 11:00pm  
Terrace  
To visit the installation consult  
at [azkunazentroa.eus](http://azkunazentroa.eus)

////////////////////////////////////  
 [nestorlizalde.com](http://nestorlizalde.com)

LIVE ARTS / THEATRE

NOV. 2, 4 & 6 (Mon., Wed. and Fri.)

# Mitusu, theatre for children and youth

**MITUSU** IS A CULTURAL AND EDUCATIONAL PROJECT THAT STARTED MORE THAN 20 YEARS AGO WHICH AIMS TO BUILD A MEANINGFUL, CONTINUOUS RELATIONSHIP BETWEEN CHILDREN AND YOUTH AND THE PERFORMING ARTS.



El Perro Azul. Superheroía

Marie de Jongh. Ikamilikilik

Yarleku. Etxenik txikiena

Schoolchildren have a date with the performing arts in November and December, thanks to the programming prepared by *Mitusu* and Azkuna Zentroa, which has rescheduled some of the shows that were cancelled in the first half of the year and added some new ones. The programme, specially adapted to the current situation, seeks to accompany children and youth as they become reacquainted with Basque language, culture and community life.

Entering through the Atrium to facilitate the continuous movement of spectators, the entire cycle will take place in the Auditorium. In addition, a special protocol has been established for theatre attendance, in conjunction with the specific measures implemented by each school. The three scheduled performances are intended for schoolchildren in grades 1-6.

////////////////////////////////////  
**November, 2, 4 and 6**  
**Monday, Wednesday and**  
**Friday**  
**Arranged with schools.**  
**Primary**  
////////////////////////////////////

## PROGRAMME

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**November 2, Monday**  
9:30am & 11:30am / 55'

**El Perro Azul**  
*Superheroia*

Visual theatre and masks  
Audience: 2nd and 3rd grades  
Basque

In this unique mask and puppet show, a single performer brings five different characters to life. Through them, Superhero takes you back and forth between fiction and reality, making you wonder who is who. Everyone has a secret and a superhero inside of them.

**November 4, Wednesday**  
9:30am & 11:30am / 55'

**Marie de Jongh**  
*Ikimilikiliklik*

Visual and musical theatre  
Audience: 5th and 6th grades  
Basque

«Txirristi mirristi, gerrena plat, olio zopa, kikili salda, urrup, edan edo klik, ikimilikiliklik»... sang the Basque singer-songwriter, Mikel Laboa, and we all imagined a witch. The main character is a girl who ends up becoming a witch, but she's not the only protagonist; there's also the word, an inescapable dramatic element. 2020 Feten Award for best performance space.

**November 6, Friday**  
9:30am & 11:30am / 55'

**Yarleku**  
*Etzerik txikiena*

Visual Theatre  
Audience: 1st and 2nd grades  
Basque

The performance addresses the uncertainty that refugee children experience after leaving their homelands, not knowing what the future holds. The play is about being uprooted and the importance of interpersonal ties in situations of vulnerability. 2019 Feten Award for best female performance by Eva Azpilikueta. The director, Rosa Díaz, is the winner of the 2011 National Award for the Performing Arts for Children and Youth.

LIVE ARTS / DANCE **NOV. 25 & 26** (Wed. and Thurs.)

# Iker Gómez

*Un día Cisne en el Teatro (A Swan day at the Theatre)*

NOWHERE THEATER | CÍA.  
DE DANZA IKER GÓMEZ  
CREATES PROJECTS  
FOR VISUALISING AND  
APPROACHING DANCE  
AND DISSEMINATING THE  
WEALTH OF KNOWLEDGE  
THAT CAN BE GENERATED  
THROUGH IT.



*Un día Cisne en el Teatro*

The Basque choreographer [Iker Gómez](#) presents *Un día Cisne en el Teatro* (*A Swan Day at the Theatre*), a stage performance that promotes social values and coexistence through dance. This piece is part of the 'Proyecto Cisne' ('Swan Project'), an innovative concept that uses new technologies as a pedagogical tool to connect with different audiences.

The project, developed by the company [Nowhere Theater | Cía. de Danza Iker Gómez](#) along with a group of specialised teachers, has three parts: a dance and creativity workshop aimed at a school-aged audience, a choreographic exhibition, and the presentation of an online Web 2.0 educational tool that aims to give visibility and bring dance to all audiences.

The format of *Un día Cisne en el Teatro* is a workshop-performance combination divided into three parts with the participation of different audiences. The first part is the project's web 2.0 site, which offers free access to the contents and interactive games about dance. The second part consists of practicing movement and choreographic memory as a starting point to develop creativity through dance. In this part, the artist invites participants to learn a specific choreography as an introduction to the concept of choreographic memory. And the third part consists of a stage performance of *Un día Cisne en el Teatro*, accompanied by a discussion between the audience, the performers of the piece and the choreographer.

An innovative and educational performance adapted to our times.



**NOWHERE THEATER | Cía. de Danza Iker Gómez.** Since it was founded in 2007 by the Basque choreographer Iker Gómez, the company has created a total of six full-length stage productions. Three of the productions were selected for

the National Dance Circuit of the Alternative Theatre NETWORK, positioning the company as one of the most relevant on the modern theatre scene. The company has participated in a variety of important festivals such as Temporada Alta, Festival BAD, MOV-s, Festival LOLA or Festival EN-tránsito in countries such as France, Italy, Mexico, Serbia, Brazil, Russia, Bulgaria and Greece. For the last five years, the company has focused on creating projects for visualising and approaching dance, and disseminating the wealth of knowledge that can be generated through it.

////////////////////////////////////  
**November 25 and 26**  
**Wednesday and Thursday**  
Arranged with schools

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**November 26, Thursday**  
7:00pm  
Auditorium

15€ / 12€ with Az Card  
Tickets: Az Info and  
[azkunazentroa.eus](#)

////////////////////////////////////  
**ARTISTIC SHEET**

**Original idea and choreography:** Iker Gómez

**Dancers:**

Rubén Cobas & Xana Llaneza

**Technician:**

David Sánchez

**Web 2.0 design:**

Digital Video Dance Art

////////////////////////////////////  
 [danza.ikergomez.es](http://danza.ikergomez.es)



LIVE ARTS / DANCE **DEC. 10** (Thurs.)

# Wang-Ramirez Company

## *W.A.M. - We are Monchichi*

A La FuNdiciOn programme

**W.A.M.** IS A PRODUCTION FOR FAMILY AUDIENCES – 7 YEARS AND OLDER – THAT USES HUMOUR TO EXAMINE OUR MULTIPLE IDENTITIES AND THE WAY THEY ARE MODIFIED BY OTHERS. IT DOES THIS THROUGH CONTEMPORARY DANCE PERFORMED TO A HIP HOP BEAT.





Shihya Peng was born in Taiwan but lives in Paris. Marco di Nardo was born in Naples and lives in Berlin. How can we be together if everything makes us be far apart? How can we perceive the other when we are surrounded by walls? What language must we choose? How can we react to the mountain of cultural stereotypes? What is this dance of links and connections, of fissures and fusions? It is the dance of the cat and the mouse, a dance that explores antagonistic forces. Here, the bodies flirt with the irony, with the desire to be happy, with melancholy ... Shihya Peng and Marco di Nardo transform themselves into two distorted mirrors, gradually revealing more than we had expected... They move one another, they fly, fall and become mutually exasperated. Then they get up and walk together...

*W.A.M.* is a fable, a secret story, a universal, panoramic dance performed in sequences and accompanied by flashes of text by Fabrice Melquiot (who also collaborated in the play-writing). With each movement, with each jump and each chase, the dancers search their childhood memories for the country where they can live together, or live with others. A dance of combat to find harmony.

**Dantzaldia**, the International Dance Festival organised by La Fundición, presents this performance at Azkuna Zentroa which is suitable for all audiences and has been seen by audiences all over the world.



**HONJI WANG.** German-Korean dancer, choreographer and artistic director. Is recognized as an artist who brings contemporary and hip hop together in an exceptionally organic fashion. Wang's first collaboration with Sébastien Ramirez, a duet titled AP15, was in 2010. Soon after she became Co-artistic Director of Company Wang Ramirez and ever since the duo has been creating larger scale works that established them in the contemporary dance scene.



**SÉBASTIEN RAMIREZ.** French-Spanish dancer, choreographer and artistic director. He specializes in the use of aerial work as well as choreographic rigging development. In 2007 he founded his company in Perpignan. He shares the Company's Artistic Direction with Honji Wang and has collected several awards. Ramirez was appointed Associate Artist at L'Archipel, National Theater of Perpignan in 2014 and at Théâtre de la Ville in Paris in 2018.

December 10, Thursday

7:30pm

Auditorium

15€ / 12€ with Az Card

10€ / 8€ with Az Card (under 18 and over 65)

Tickets: [Az Info and azkunazentroa.eus](http://Az Info and azkunazentroa.eus)

#### ARTISTIC SHEET

**Artistic direction, concept and choreography:** Honji Wang & Sébastien Ramirez | **With:** Marco di Nardo & Shihya Peng | **Adaptation of text and director of acting:** Fabrice Melquiot | **Original screenplay:** Vincent Rafis | **Musical composition:** Ilia Koutchoukov aka Everydayz | **Lighting design:** Cyril Mulon | **Staging:** Ida Ravn | **Wardrobe:** Honji Wang | **Additional music:** Bachar Mar-Khalifé / Balcoon, Carlos Gardel, Alva Noto, Nick Cave & Warren Ellis | **Musical arrangements:** Fabien Biron | **Voice and sound recordings:** Clément Aubry | **Technical manager:** Guillaume Giraudo | **Executive producer:** Company Wang Ramirez, Clash66 | **Co-production:** Théâtre de la Ville, Paris; Scène Nationale d'Albi | **We are Monchichi:** a co-production of the European Creative Pole - DRAC Auvergne-Rhône-Alpes / Pôle Danse de Lyon (Biennale de la Danse + Maison de la Danse) + Creative residency in Lyon. | **Creative residencies:** L'Archipel, Scène Nationale de Perpignan / La Villette / Artist residencies Théâtre de la Ville / Les Abbesses | **With the support of:** Regional Cultural Affairs Directorate Occitanie / Regional Council Occitanie Pyrénées-Méditerranée / County Council Pyrénées Orientales | **Acknowledgements:** Manon Martin for the Melquiot - Wang Ramirez artistic introduction

 [wangramirez.com](http://wangramirez.com)



LIVE ARTS / DANCE AND MUSIC **DEC. 17** (Thurs.)

# Janet Novás & Mercedes Peón

*Mercedes más eu*

MERCEDES MÁIS EU IS THE RESULT OF BOTH ARTISTS' EXPLORATION OF THE SPECIAL RELATIONSHIPS THAT EXIST AND ARE CREATED BETWEEN «THEIR DANCE AND THEIR MUSIC».



Mercedes más eu

The artist [Janet Novás](#) and the composer [Mercedes Peón](#) collaborate in this subtle stage performance about common sensibility. Together they explore the special relationships that exist and are created between «their dance and their music».

From instruments, memories, songs and dances, concepts emerge in different states of latency. Some of them, with a pronounced socio-political content, are present in the materials, from the musical 'objects' to the biographical ones or the dances; others, somatic concepts or quantum experiences, appear in the pulses, the rhythms and the tones, in the voices and the dynamics, in the silences and in the forms. *Mercedes máis eu* looks at the collective but it does so from non-archetypal perspectives and sensitivities. The piece, in its feminine form, is a hybrid of music and dance replete with evocative images and sectioned by paintings, which allows it to inhabit different architectures or frames ranging from more scenic contexts to more museum-like ones.

According to the creators, «to define *Mercedes máis eu* one must inevitably speak of desire. That desire that finds reasons to continue beyond the first encounter and turn into a renewed encounter, conversation, experience, affection... To persist in that desire, which is updated throughout the project, is to influence what happens to us at each encounter. But it also means investigating what is our own and what is common to us, what is beyond the subject and the territory. That living memory or archive that is updated with desire, removing us from our own immanence».

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**JANET NOVÁS.** Dancer, performer, choreographer and teacher. Trained in contemporary dance in Madrid, Brussels and Berlin, her work is the product of her own observation, experience and dialogue that uses her own body as her work implement, committed to a language of her own, shaping the emotional content and aesthetic simplicity that characterises her work. She currently collaborates with different artists such as Pablo Esbert, Mercedes Peón and the designers Zap&Buj, with whom she created her latest work *I imagined five bodies and none of them were mine*.

**MERCEDES PEÓN.** Galician composer, vocalist and instrumentalist, she works with traditional music using multiple technological tools. After studying Galician tradition for 25 years, in 2000 Peón recorded her first solo album, *Isué*. That was followed by *Ajrú* (2003), *Shá* (2007), *Sós* (2011), and *Deixaas* (2018). She has received several awards for her work and is considered one of the most outstanding Galician artists of the early 21st century.

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**December 17, Thursday**

**7:00pm**  
**Auditorium**

**15€ / 12€ with Az Card**  
**Tickets: Az Info and**  
**azkumazentroa.eus**

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**ARTISTIC SHEET**

**Direction:**  
Janet Novás

**Creation and performance:**  
Mercedes Peón & Janet Novás

**Artistic accompaniment:**  
Ricardo Santana & Pablo Esbert

**Musical composition, concept and lyrics:**  
Mercedes Peón

**Assistance with movement:**  
Victoria P. Miranda

**Lighting design:**  
Cristina Bolívar

**Sound:**  
Ezequiel Orol

**Wardrobe:**  
Juanita Rodríguez

**Production:**  
Adriana Reyes

**Co-producers:**  
Comunidad de Madrid

**With the support of:**  
Centro Danza Canal, Graner  
Centro de Creació, Sede  
Losdedae

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 [janetnovas.com](http://janetnovas.com) / [@Janetnovass](https://www.instagram.com/Janetnovass)

 [mercedespeon.gal](http://mercedespeon.gal)

LIVE ARTS / DANCE **DEC. 27 & 28** (Sun. and Mon.)

# El Conde de Torrefiel

*Los protagonistas (The protagonists)*

THE PLASTIC LANGUAGE OF  
EL CONDE DE TORREFIEL  
LEADS THE PUBLIC TO A  
VISUAL UNIVERSE WHERE  
WORD, IMAGE AND DANCE  
MERGE TOGETHER.



El Conde de Torrefiel, the artistic project headed by Pablo Gisbert and Tanya Beyele, presents its first proposal for children, *Los protagonistas* (*The protagonists*). Framed in a visual universe in which word, image and dance merge, this new creation is a journey through a scenography, guided by a text in audio format, hoping to conquer the smallest sensibilities from the elements and uses with which their world is configured today.

The plastic language and the audio environment lead the exploring public to discover themselves as protagonists of this other world, designed to live a journey where the perception of one's own body and the image of each person become a game. In this sense, *Los protagonistas* offers an unpretentious aesthetic experience, without intentionality or doctrines.

This new work focuses on the value of imagination and complicity. The perceptual experience of the body itself in relation to the different installations, stands out by means of a scenic journey through fantastic environments, where the perception of each person is adulterated by the space surrounding it. The journey through the innards of this impossible world calls, as in an analog video game, for each person to participate and rely upon the small group of which they will form part. Like an expedition of explorers in search for a hidden and prodigious place, they will have at their disposal only a few tools and their capacity for imagination within a scenographic labyrinth.

Image: Estudio Juan Codina



**EL CONDE DE TORREFIEL.**  
Artistic project directed by  
**PABLO GISBERT & TANYA  
BEYELER. PABLO GISBERT.**  
Its scenic pieces have a visual

and textual aesthetic that results from an oscillation between literature, plastic arts and choreography. The company configures its pieces in the manner of an extensive 'Essay of the Present' that is divided into several installments. These are proposals that work the stage from an immediate temporality, formulating hypotheses that respond to the unknowns presented by the XXI century and the ways of representing them on stage.



**December 27 and 28  
Sunday and Monday**

**Lantegia 1**

**15€ / 12€ with Az Card**

**9€ / 7€ with Az Card (under 14  
and over 65)**

**Tickets: Az Info and  
azkunazentroa.eus**

## **AIMED AT FAMILIES**



### **ARTISTIC SHEET**

**Idea and creation:** El Conde de Torrefiel

**Direction and text:** Tanya Beyerler & Pablo Gisbert

**Scenography and costumes:** María Alexandre

**Lighting design:** Ana Rovira

**Sound design:** Adolfo García

**Technical direction:** Isaac Torres

**Administration, management  
and production:** Haizea Arrizabalaga

**Co-producers:** Teatre Lliure de Barcelona / FOG - Triennale dell'Arte di Milano / LU.CA - Teatro Luis de Camões, Lisboa / Azkuna Zentroa - Alhóndiga Bilbao, Bilbao Teatro, Théâtre Grütli & Festival La Batte, Ginebra, Teatri di Sardegna, Cagliari

**With the support of:** ICEC - Generalitat de Catalunya, Graner - center for the creation of dance and living arts of Barcelona



 [elcondedetorrefiel.com](http://elcondedetorrefiel.com)

LIVE ARTS / DANCE **DEC. 29 & 30** (Tue. and Wed.)

# Macarena Recuerda Shepherd

*¡AY! ¡YA!*

«OUR EYES ARE NOT VIDEO CAMERAS THAT RECORD EVERYTHING THAT HAPPENS, BUT RATHER OUR BRAIN INTERPRETS AND REWORKS THE INFORMATION THAT OUR SENSES PROVIDE US».



Tristan Pérez-Martín. ¡AY! ¡YA!

Macarena Recuerda Shepherd presents ¡AY! ¡YA! , a dance performance designed for family audiences. An illusion that leads to perceiving reality in different ways suggested by the imagination or caused by the deception of the sense of sight.

¡AY! ¡YA! is an exercise on the gaze. That illusion that occurs when the image that each person has of themselves is transformed into another, multiplies or takes on impossible forms. Bodies with various limbs, incomplete, transformable and moldable.

As the artist explains, «the illusion is an effect that shows that our eyes are not video cameras that record everything that happens, but rather that our brain interprets and reworks the information that our senses provide us».



**MACARENA RECUERDA SHEPHERD.** Visual artist and dancer. She has carried

out different projects in collaboration with the artists Txalo Toloza, Amalia Fernández, Amanda Pola and Vicente Arlandis. In 2008 she founded the Estraperlo Collective, a platform for new creators. These are her works: *That's the story of my life* (2010), *Greenwich Art Show* (2012), *Whose are those eyes* (2013), *El Experimento Ganzfeld* (2015), *Collage y Acción* (2016), *¡AY! ¡YA!* (2018).



**December 29 and 30  
Tuesday eta Wednesday**

**Lantegia 1**

**12€ / 10€ with Az Card**

**9€ / 7€ with Az Card (under 14 and over 65)**

**Tickets: Az Info and  
azkumazentroa.eus**

## AIMED AT FAMILIES



### ARTISTIC SHEET

**Performers:** Idurre Azkue & Macarena Recuerda Shepherd | **Authors:** Idurre Azkue, Alberto de la Hoz, Macarena Recuerda Shepherd. **Collaboration:** Sofia Asencio | **Direction:** Macarena Recuerda Shepherd | **Scenography:** Macarena Recuerda Shepherd | **Wardrobe:** H-intercalada | **Music (Soundtrack):** Alberto de la Hoz | **Lighting:** Conrado Parodi | **Production:** ANTIC TEATRE | **With the support of:** Eusko Jaurlaritza eta Kataluniako Generalitat-Aren Kultura Departamentua | **With the collaboration of:** GREC Festival de Barcelona, Festival BAD de Bilbao, El Graner - Mercat de les Flors, Sala Baratzta, La Fundición Bilbao and Histeriak | Beneficiary project of the PYRENART cross-border cooperation project, within the framework of the INTERREG VA Spain-France-Andorra Programme, POCTEFA 2014-2020 - European Regional Development Fund (ERDF)



 [macarenarecuerdashpherd.com](http://macarenarecuerdashpherd.com)







# 50 gems in the history of cinema (Part II)

The *50 gems in the history of cinema* cycle begins a second part focused on one of the basic arts of films, i.e. editing. So far we have programmed titles which were 'unforgettable' due to their direction, screenplay, performance, and musical or photographic direction. Now, this second part will be making visible the importance of good editing to offer a memorable result. This does not mean to say the previous ones were not extraordinary in this technical aspect. A look at this work brings to light the large number of women who have stood out in the world of film editing.

If there has always been a reason to watch *Stagecoach* (1939), directed by John Ford, this time we include it in the programme due to Dorothy Spencer, co-editing signee together with Otho Lovering, with 4 Oscar nominations, and whose curriculum includes the editing of films for the likes of Elia Kazan, Henry Hathaway, Edward Dmytryk and Alfred Hitchcock.

The role played by Anne Bauchens stands out as well. She 'invented' the role of the script girl in silent Hollywood, and moved to the editing table to work with Cecil B. DeMille in *The Greatest Show on Earth* (1952). And, of course, we must not forget Susan E. Morse, editor of the best Woody Allen films, from *Manhattan* (1979) to *Celebrity* (1998), passing through *Hannah and Her Sisters* (1986), and for which she was nominated by the Academy.

Agnès Guillemot signs the editing of *Band à part* (1964), directed by Jean-Luc Godard and starring Anna Karina, with which Zinemateka wishes to recall her long career. In this review, Marcel Moreau's professionalism also stands out. He was the editor of some of Jacques Tati's first films, whose comedies were based both on staging and high precision editing as in the case of *Jour de fête* (1949).

We are also paying attention to Peter Przygodda's editing of *Der Himmel über Berlin* (1987), directed by Wim Wenders. For the influential British editor Anthony Gibbs, we are programming *Mademoiselle* (1966), directed by Tony Richardson from a screenplay by Marguerite Duras.

In *The shadow of a doubt* (1943) Alfred Hitchcock synthesises his disquieting plots in images thanks to the mastery of Milton Carruth, whose career includes Universal's legendary horror films of the 1930's.

*50 gems in the history of cinema (Part II)* is the latest volume to date of this transversal review of film production.

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## 50 GEMS IN THE HISTORY OF CINEMA (PART II) PROGRAMME

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### Manhattan (1979)

November 4, Wednesday / 17:30  
November 5, Thursday / 19:30



Isaac's sentimental life isn't perfect. His ex-wife is writing a book revealing the couple's intimacies. Although he's dating Tracy, a student much younger than himself, he has started to really like his best friend's mistress, Mary. His is yet another of the little tragicomedies occurring in a black and white New York moving to the beat of George Gershwin's music.

96' / USA

D: Woody Allen

A: Woody Allen, Diane Keaton, Mariel Hemingway, Michael Murphy, Meryl Streep, Anne Byrne, Karen Ludwig

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### Stagecoach (1939)

November 25, Wednesday / 17:30  
November 26, Thursday / 19:30



Ringo Kid and his very diverse companions undertake a long, hard and dangerous stagecoach trip. And so, among various characters with their unique characteristics we meet Dallas, a prostitute expelled from town; Boone, an alcoholic doctor; Gatewood, an arrogant banker, or the pregnant Mrs. Mallory. Relations between travelers are not exactly friendly and Tonto's trip to Lordsburg is further complicated when the Apaches assault the convoy.

99' / USA

D: John Ford

A: John Wayne, Claire Trevor, Thomas Mitchell, Andy Devine, George Bancroft, Donald Meek, Louise Platt

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### Bande à part (1964)

The Outsiders

December 2, Wednesday / 17:30  
December 3, Thursday / 19:30



Three young people, Odile, Arthur and Franz meet up at an English language class and become instant friends. They share an interest in literature and crime fiction. When Odile reveals that the house she is staying is loaded with loot, the three friends decide to stage a robbery.

95' / France

D: Jean-Luc Godard

A: Anna Karina, Claude Brasseur, Sami Frey, Louisa Colpeyn, Chantal Darget, Ernest Menzer

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## Shadow of a doubt (1943)

December 9, Wednesday /  
17:30

December 10, Thursday /  
19:30



One day, uncle Charlie arrives to one of his relatives' houses, located in the city of Santa Rosa. Charlie is a seductive criminal who travels from Philadelphia to California and who is followed by justice. The only one who won't take too long to suspect that her uncle is the mysterious killer of millionaire widows is her niece.

108' / USA

**D:** Alfred Hitchcock  
Reville, Sally Benson

**A:** Teresa Wright, Joseph Cotten, Macdonald Carey, Henry Travers, Patricia Collinge, Hume Cronyn, Wallace Ford

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## Jour de fete (1949)

The Big Day

December 16, Wednesday /  
17:30

December 17, Thursday /  
19:30



The town of 'Sainte-Sever-sur-Indre' is about to celebrate a great local festival. The streets are filled with garlands and flags. The fair-goers bring in their wagons the wooden horses, tombolas and cucañas. In a projection of traveling cinema, François, the local postman, eager to help the fairgrounds, finds ideas to implement a novel system to deliver the letters, but all he achieves are catastrophes.

81' / France

**D:** Jacques Tati

**A:** Jacques Tati, Santa Relli, Guy Decomble, Paul Frankeur, Maine Vallee, Roger Rafal

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### INFORMATION

Every projection is in Original Version with Spanish Subtitles (OVSS).

The programming is subject to last minute change.

+ Info: [azkunazentroa.eus](http://azkunazentroa.eus)

The cinema room is opened 30 minutes before the projection of the film. We recommend you to come a few minutes in advance.



### ABREVIATURES

**A:** Acting | **D:** Director

**Images:** [lmdb](http://lmdb)

CINEMA AND AUDIOVISUALS / RESIDENT COLLECTIVE

NOV. 24 (Tue.)

# Kinu#3: Sabine Groenewegen

## *Odyssey*

Tractora Koop. E.

«IT IS THROUGH A POETIC  
WAY THAT WHAT IS FOUND  
BEHIND THESE IMAGES  
CAN FIND A PLACE INTO  
THE VISIBLE FROM WHICH IT  
HAS BEEN EXCLUDED».

- DEBORDEMENTS  
MAGAZINE ABOUT ODYSSEY



Tractora, the [Collective Resident at Azkuna Zentroa](#), presents on 24 November the third session of *Kinu*, the self-training project as regards the moving image.

*Kinu#3* is dedicated to [Sabine Groenewegen](#). This session premieres the film-maker's latest work *Odyssey* (2018), a dreamy essay which delves into the materiality of the archive images to create naturalised colonials. The film's undefined intelligences analyse a series of signals emitted by a resistant matter on reaching an infected planet, disrupting the flow of stories, time and space they are trying to comprehend.

Via a combination of stills found, science fiction and poetry, *Odyssey* (2018) questions visual rhetoric and evokes questions about the stories we are told and our possibilities of interrupting them.



November 24, Tuesday

7:00pm

Auditorium

Register for free admission on [azkunazentroa.eus](http://azkunazentroa.eus), until capacity is reached

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**Masterclass with Sabine Groenewegen**

November 18, Wednesday

Bastida Hall + Streaming

More information: [azkunazentroa.eus](http://azkunazentroa.eus)

**Lantaldea#3**

November 25, Wednesday



 [sabinegroenewegen.com](http://sabinegroenewegen.com)



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**SABINE GROENEWEGEN**

(The Hague 1985) is an artist working with moving image, collage, and immersive experiences. She is currently exploring the ways in which the experiences of our ancestors are part of our present and

future psychobiological reality. Her feature length debut film *Odyssey* (2018), was selected for festivals including the Doclisboa and FID Marseille, and programmed at art centres including Institute of Contemporary Arts (ICA) London. It has been praised by critics in publications including *Film Comment* and *Debordements* and was awarded Best Film by a jury of independent film critics within the Doc Alliance competition (a joint award by seven leading documentary festivals including CPH:DOX). It also won Best Experimental Feature at the Istanbul Experimental Film Festival.

# Fantastic Film Festival of Bilbao - FANT

The 26th edition of the [Fantastic Film Festival - FANT](#), organised by Bilbao City Council, kicks off in the Auditorium on 7th November with the opening gala and screening of Director Steven Kostanski's film *Psycho Goreman*, and Paul Urkijo's short *DAR - DAR*.

Among the 10 feature films competing in this year's Festival Official Section, is the state premiere of *Boy Meets Gun*, (NETH, 2020), by Joost van Hezik; and *Nuclear*, (UK, 2019), by Catherine Linstrum. 21 works have been presented to the FANT Short section, 10 of which are by Basque creators. Also standing out in the programme are the free screenings of the Fantastic Panorama section.

FANT pays tribute this year to 3 fantastic film masters: John Carpenter, Donald Cammelly and Bong Joon Ho.

In addition, FANT 26 premieres the screening in Bilbao of Álex de la Iglesia's new series for HBO *30 monedas*, and screens his film *La Comunidad*, on its 20th anniversary. You can also enjoy the black and white premiere of the film *Parásitos*.

The Festival closes on Saturday 12th November in the Auditorium with Ryan Spindell's *The Mortuary Collection* (USA, 2020) during a gala in which the results of the 26th edition winners will be made known, and the Fantrobía award will be granted to the Bizkaian film-maker Galder Gaztelu - Urrutia, director of *El Hoyo*.

FANT is part of #BilbaoUdazkena2020, the municipal initiative that will pack the town with cultural plans in October and November.

FANT-EK CINEMA  
FANTASTIKOKO HIRU  
MAISU OMENDUKO  
DITU AURTEN: JOHN  
CARPENTER, DONALD  
CAMMELL ETA BONG  
JOON HO.



November 7 > 12  
Larunbata > Thursday

Golem Alhóndiga Cinemas

5€ / 4€ with Az Card

Festival pass: 30€

Tickets: cinema ticket offices,  
Golem Alhóndiga and at  
golem.es

Full programme: [fantbilbao.eus](http://fantbilbao.eus)



# ZINEBI. The 62 International Festival of Documentary and Short Film of Bilbao

This year's 62nd edition of ZINEBI will have a hybrid format. In addition to screening the films in cinemas (chiefly in Azkuna Zentroa) as always, it will also have virtual slant to bring the Festival to the public via the Filmin and Festhome platforms, i.e., the 60 shorts competing in the Official Section-International Competition; the 9 feature films competing for the ZIFF-Zinebi First Film award, all premiering in the Spanish State; and last but not least, 8 of the 9 documentaries competing in the BEAUTIFUL DOCS section. Standing out among the latter are the Spanish State premieres of the latest works by established film-makers such as Ulrike Ottinger, Frederick Wiseman and Jia Zhangke.

This year's edition honorary awards acknowledge the career and artistic dimension of the Belgians Jean-Pierre and Luc Dardenne, whose fiction is applauded by critics and public worldwide. ZINEBI is awarding them the Mikeldi of Honour and will screen their first documentaries in Azkuna Zentroa. These include the restored version of one of their first works, *Le chant du rossignol* (1977), unscreened to date in the Spanish State.

Mikeldis of Honour will also be awarded to 2 pioneers in Bizkaian films during the 80s and 90s, namely, the director, screenwriter and film editor Ana Murugarren; and writer, screenwriter and producer María Eugenia Salaverri.

Furthermore, ZINEBI is shining the spotlight on shorts this year as a meeting point of some of today's most interesting film-makers. To this end, it is presenting out-of-competition the latest works of Luca Guadagnino, Alice Rohrwacher and Jafar Panahi, among others, in a session called Glimpses-Distirak.

THE 62ND EDITION OF ZINEBI WILL BE DIFFERENT FROM ALL THE PREVIOUS ONES. IT WILL BE A HYBRID EDITION WITH FILM SCREENINGS IN CINEMAS AS WELL AS SEVERAL SCREENINGS AND ACTIVITIES VIA ONLINE PLATFORMS.

November 13 > 20  
Friday > Friday

Golem Alhóndiga Cinemas

More information: [zinebi.eus](http://zinebi.eus)

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62  
ZINE  
BI

# Eguillor inédito. La obra póstuma inacabada

Conference by José Carlos Torre, presented by Luis Gasca

JOSÉ CARLOS TORRE WILL REVEAL AN UNPUBLISHED FACET OF ILLUSTRATOR/CARTOONIST JUAN CARLOS EGUILLOR, WHERE EROTICISM AND MYTHOLOGY CONVERGE IN COMIC, LITERATURE AND POETRY, THROUGH HIS ROLE AS BILBAO'S DRIZZEL CHRONICLE CARTOONIST.

José Carlos Torre haitatutako Eguillorren komik-tira





The painter, cartoonist and illustrator [Juan Carlos Eguillor](#) (San Sebastian, 1947 - Madrid 2011), was one of the key authors in the history of comics and illustration in the Basque Country's press.

The researcher and cartoonist [José Carlos Torre](#) presents his latest work on Eguillor's legacy, his creative world and the career of this transmedia artist who was likewise notably known for his video-art works. In this session, *Eguillor inédito. La obra póstuma inacabada (Unpublished Eguillor. The unfinished posthumous work)*, presented by the publisher [Luis Gasca](#), we discover this artist's inner world beyond his role as Bilbao's drizzel chronicle cartoonist.

A world in which, as José Carlos Torre states, «Eroticism and mythology converge in an unprecedented way with comic, literature and poetry», where «sexuality is dealt without beating about the bush, i.e. reinterpreting the male body as work material which is deformed and chopped up in a game recalling that of Francis Bacon». As Torres reveals, this is a facet «which he kept under wraps, safe from the dull Bourgeoisie gaze he so often criticised in public». Moreover, «conditioned as he was by the repressive context of the dictatorship and transition, he preferred to limit himself to playing the role of 'Bilbao's drizzel chronicle cartoonist'. This was a role with which he undoubtedly identified himself, and which he acquired through working for the press of the whole country throughout his entire life. However, this role is far from the creator before which we find ourselves», Torres points out.

Nine years since his demise, «Eguillor continues helping us identify the prejudices we have assumed and accepted which, unfortunately, we steadfastly defend without realising the fact they neither belong to nor represent us, unless we have been bored to the point that we have become totally extinct», claims the researcher.

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November 5, Thursday

5:30pm - 7:30pm

Mediateka BBK. TK202

Free admission with invitation (collect at Az Info) until capacity is reached

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# Easy Reading Club

## Dynamic, diverse and open reading

The [Mediateka](#) has been transformed into a welcoming, integrating and connecting space. A place to meet, collaborate and share as the fulcrum of the learning experience and the approach to contemporary culture. A new habitat that offers a fresh dynamic for the activities that take place in it. [The Easy Reading Clubs](#) that started in October in the Mediateka are an example of this.

In addition to the reading and the discussions around the readings, other matters suggested by the book itself, its history or the story of the writer can also be incorporated, allowing us to connect with other audiences and activities at the Centre, such as contemporary art, literary creation, music or theatre.

«Our tools are words, voices, opinions, reflections and shared experiences, always around the central theme of the book club: the books and the stories we read during each session», says Blanca Mata, the sponsor of Easy Reading in Basque.

Mata explains that the group of people who meet at the Mediateka are «an example of inclusion, diversity and participation», made up of young and old people, with and without functional diversity, or people who are simply interested in learning about the experience of shared reading with other people.

The books adapted to the easy reading format allow people to enjoy the classics of universal literature or versions of novels by more recent authors. «We're going to do this in both the Spanish and Basque clubs», she says. In the case of the Basque language, «these will mostly be people who are learning the language or who aren't in the habit of reading in Basque, but are interested in reading more literature in the Basque language in a shared way».

OUR TOOLS ARE  
WORDS, OUR  
VOICES, OPINIONS,  
REFLECTIONS  
AND SHARED  
EXPERIENCES,  
ALWAYS AROUND  
THE CENTRAL  
THEME OF THE BOOK  
CLUB: THE BOOK  
AND THE STORY WE  
READ DURING EACH  
SESSION.



### Spanish

November 5, 12, 19  
Thursday

11:00am - 12:00am  
Mediateka BBK. TK202

### Basque

November 3, 10, 24  
December 1  
Tuesday

5:00pm - 6:00pm  
Mediateka BBK. TK202



# Transbiótica Bilbao - Collective Creation Device (CCD)

Transbiótica Bilbao - Collective Creation Device is an action-research project composed of cultural practices, design, architecture, science and technologies (hard and soft), where trans and biotic are applied to the environments and systems with which we equip ourselves for life in community.

It attends to the growing complexity of our time, marked by a systemic socio-political-cultural-economic-environmental crisis and even more so in the current scenario. It is a project of reflection and representation which, through CCD, favors the use of digital space in connection with a physical connection point in Az with the aim of generating knowledge and interaction between communities and inhabitants through their participation.

The CCD is based on the logic of open innovation and transdisciplinarity, combining social innovation, new technologies and free culture. It generates and connects two environments (physical and digital), composing a hybrid environment for the collective construction of purposeful, ethical and aesthetic “landscapes”.

It works through an open source online platform, accessible to all, whose contributions are displayed on an interactive canvas, proposing evolutionary representations as a result of collective intelligence. The citizens of Bilbao are invited to think about their future collaboratively in transbiotic codes.

THIS COLLECTIVE CREATION DEVICE COMBINES SOCIAL INNOVATION, NEW TECHNOLOGIES AND FREE-CULTURE, GENERATING CONNECTIONS BETWEEN THE PHYSICAL AND THE DIGITAL.



December

Mediateka BBK

Idea and organized by:

Pez Estudio and ColaBoraBora



 [pezestudio.org](http://pezestudio.org)

 [colaborabora.org](http://colaborabora.org)

TransBio Design Sesión AZ 2020



# VII Bilbao European Encounters

## Bilbao European Dialogues

### *The Challenges of the Pandemic in the European Context*

In this seventh edition of the [Bilbao European Encounters](#), Gubernance aims to continue bringing the process of reflecting on the challenges that the European integration is currently facing, closer to the citizens.

On this occasion, both the title, *The Challenges of the Pandemic in the European Context* and the hybrid format of online and in-person sessions, are adapted to the current situation.

Each one of the three sessions will address a specific challenge associated with the Covid-19 crisis in the European geographical context. Not surprisingly, after the enormous initial shock that led to talk of an existential crisis for the European Union, the political decisions taken in recent months seem to confirm the Union's capacity to grow by taking advantage of the opportunities opened up by the crisis.

These three round table discussions will reflect on the effects and opportunities, as well as the challenges posed by the pandemic and the EU's response to them.

Advance registration is required to attend the three sessions in the Bastida Hall and the online sessions.

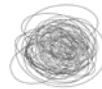
December 3, 10 and 17  
Thursday

6:30pm  
Bastida Hall

In-person attendance: €5 per event or €10 for all three (except for pensioners, students, unemployed or similar). Advance registration is required.

Online attendance: free with registration.

More information, ticket sales and registration: [bilbaoeuropeanencounters.org](http://bilbaoeuropeanencounters.org)



**GLOBERNANCE**

**ARTISTIC CREATION PROJECTS**

# ARTISTIC RESIDENCIES

Resident Collective

## Tractora Koop. E.

### *Kinu*

As the group in residence at Azkuna Zentroa, the artists' cooperative [Tractora Koop](#) worked on the Kinu project for two years. *Kinu* is a self-training group around the moving image in art or artist moving image.

This project, spearheaded by [Usue Arrieta](#) and [Ainara Elgoibar](#) in 2019, was conceived as a platform for organising, viewing and discussing artists' audiovisual productions. An artist is invited to each quarterly meeting to show his or her



Tractora Koop. E. Kinu#2. Ainara Elgoibar, Maddi Barber, Usue Arrieta.

work and take part in a working session to reflect as a group on this type of art and its specificities.

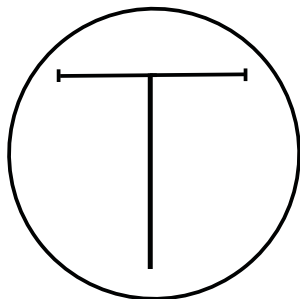
In this regard, *Kinu* is a tool for sharing creative experiences and, through them, opening fertile spaces for the production and education of local artists - and hence the community - based on their needs and desires.

Every three months, *Kinu* invites a different artist whose work is the focus of three different activities. First, a public presentation of the artist's work followed by a brief discussion. Then, a session led by the artist together with a more or less stable working group (*Lantaldea*) over one or two days, the dynamics of which are designed to suit each guest artist. Finally, a text (*Distirak*) is prepared by a member of the working group describing the experience of each *Lantaldea*.

The project began with a pilot session, *Kinu#1*, featuring [Elena Aitzkoa](#). It kicked off as a resident group at Azkuna Zentroa on 17 September with *Kinu#2*, featuring [Maddi Barber](#) as the guest artist, and continues with *Kinu#3* on 24 November with a session dedicated to the filmmaker [Sabine Groenewegen](#).

The *Lantaldea#1* and *Lantaldea#2* working sessions were focused on filming. *Lantaldea#3*, which will take place on 25 November, will focus on the act of editing films from foreign materials and will begin with a master class offered by Sabine Groenewegen on the work of the Russian filmmaker, Esfir Shub (1894-1957), a pioneer of film essays and film appropriation.

The text (*Distirak#3*) of this last session will be written by artist [Pablo Marte](#).



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**TRACTORA KOOP. E.** is an artists' co-operative founded in 2013 to formalise the collaboration relationship extant among its members. During this time, it has grown as a support body for the conception, production and distribution of its members' artistic projects, likewise those of third parties with whom the co-operative members share interests, affections and concerns. Since 2016, this activity has expanded to the production of collective projects with the participation of its different members as another step in the internal reflection which the team has carried out in relation to work involved in art, production media, social function and praxis of the contemporary artist.

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**The Resident Collective** programme aims to foster artistic creation through the long-term support of groups that work with artistic languages and contemporary culture in a variety of ways and from a variety of perspectives, promoting mutual complicity when it comes to articulating the cultural programme.

More information about [Sabine Groenewegen's](#) project on page 52.

# BABESTU, AN EXTRAORDINARY SUPPORT PROGRAMME FOR CONTEMPORARY CREATION

## Babestu has chosen ten projects

All in all, 103 projects were presented to this extraordinary open call a few months back, with a view to preventing artistic creation stagnation due to the Covid-19 crisis. The works by: [Elena Aitzkoa](#), [Maider Aldasoro](#), [Borja Crespo & Raquel Meyers](#), [Irati Inoriza](#), [Miriam Isasi](#), [Sahatsa Jauregi](#), [Karlos Martinez](#), [Camila Téllez](#), [Josune Urrutia](#) and [Iker Vázquez](#) were chosen amongst these projects.



### **Sahatsa Jauregi Azkarate** *Aizkora (Ax)*

*Aizkora* is a research work in which for years the artist has collected images that show

the way in which the cultural history of the Basque Country has been iconographically constructed through a specific object: the ax. This album has considered formal, symbolic, sociological, biographical, filmic and even animistic aspects of the ax, creating a body of references that hope to be propped up in reality through sculpture.

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### **Raquel Meyers & Borja Crespo** *Elige tu propia normalidad (Chose your own normality)*

*Elige tu propia  
normalidad* arose from

the urgency of a critical reflection on the new perspectives on a future that nobody can decipher, beyond the unfathomable influence of the digital. Life on the net, without a net. The project aims to create a space for dialogue and criticism in these pandemic times, of change that perhaps is not such, of hollow transformation and superficial goals.

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Image: Arte y crítica

### **Camila Téllez** *Transición primaveral (Spring transition)*

From the autobiography as a reference, *Transición primaveral* is a research

based on the memory of the body and its continuous reconstruction of identity and transformation of subjectivity, taking as a reference the recent controversial vampiric figures from literature to cinema, figures that continue to mutate and reflect contemporary times.

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### **Josune Urrutia** *Onko*

*Onko* is a space for thought, reflection and transversal creation on issues concerning art and health. It involves

people who have experienced illness, users and professionals in healthcare, culture and/or those interested in these issues.

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### Elena Aitzkoa

*Lendia Song*

*Lendia Song* is a performative collaborative project revolving around Lendia Lake, where

the relationship between nature and landscape is manifested through song, audio-visual and dance, to create an audio-visual songbook choreography.

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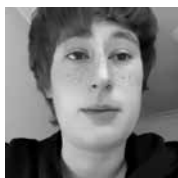
### Mainer Aldasoro

*Eterno Noeterno*  
(*Eternal Not eternal*)

*Eterno Noeterno* is a set of performative actions representing an exaggeration

of desire, executed with or without the presence of other people. To quote the artist: «To work from desire, although it's not my desire. A body which is born alone is born by mistake. Strength is in the doing. If I didn't perform, I wouldn't exist. It makes no sense unless you share».

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### Irati Inoriza

*Nadie se baña dos veces en el mismo río, sino en el pantano mismo* (*No one bathes twice in the same river, but in the same swamp*)

The project is presented as an audio-visual installation based on several performances and an anthropological archive nourishing our identities, through plastic corporality, with its reality, sign and metaphor.

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### Iker Vázquez

*Az Reality Lab*

*Az Reality Lab*

project aims to be an ephemeral work space on the representation of

women. It is a participatory process open to creative women, with the ultimate aim of proposing new representations that articulate alternatives to the current symbolic objectification.

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### Miriam Isasi

*Resina, brea y glicerina* (*Resin, pitch and glycerin*)

It is all about research linked to the identity of the landscape

that takes as its point of origin the use of medicinal plants and their immune systems. The search will begin in the coniferous forests, taking the resin in rock as a common thread throughout the development of the project.

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### Karlos Martinez B.

*Plan K. Gut*

*Plan* aspires to be a discontinuous space dedicated to the presentation of art

projects, which will seek to fit into places other than the usual exhibition halls and auditoriums, establishing cross-sectional dialogues between different agents and institutions, forging networks that generate forms of collaboration.

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**Babestu, an extraordinary support programme for contemporary creation,** is a call to drive creation aimed at local artists and cultural agents whose processes and research have been affected by the Covid-19 crisis.

# AZ-KIDEAK ARTISTAS E INVESTIGADOR@S ASOCIAD@S A AZ

## Artists and researchers

### **Aimar Arriola** *Un deseo de forma (A Desire for Form)*

Aimar Arriola is an Az-Kidea Investigador Asociado a Az researcher. Since April and for the next 2 years he will be working on the research project *Un deseo de forma*, which revolves around the relationship between queer perspective and art as part of the Centre programme. His most recent work based on the issues of body and archive within the visual culture field becomes connected to more specific questions related to art and plastic.

+ info: page. 33

img. Helena Goni 2019



**AIMAR ARRIOLA** (Markina-Xemein, 1976) is a curator, publisher and researcher. He holds a PhD from Goldsmiths Visual Cultures Department, London University. He has organised public exhibitions and programmes at MACBA; The Showroom, London; Centro Centro, Madrid; Bilbao Museum of Fine Arts; Tabakalera, Donostia; among others. He is currently a member of the eremuak programme Technical Commission and a Associated Researcher with the Az-Kideak programme.

 [arriolaaimar](#) -  [aimar.arriola](#)

### **Isabel de Naverán**

Isabel de Naverán will be the new Az-Kidea Investigador Asociado a Az researcher as of 2021. Holder of a PhD in Art from the UPV/EHU and dance researcher, she studies current dance processes and contemporary choreography to deduce from them concepts, propose questions and activate artistic or discursive production modes.



**ISABEL DE NAVERÁN** (Bilbao, 1976) currently works as dance adviser at the Reina Sofia Museum (Madrid). In 2010 she founded the art and knowledge office Bulegoa Z/b in Bilbao with Leire Vergara, Miren Jaio and Beatriz Cavia. She is a member of ARTEA (Madrid) and professor of both the Stage Practice and Visual Culture Master (UCLM) and the Art Creation and Research Master (UPV/EHU). Between 2016 and 2018 she was the curator of 'Elipsiak' at Azkuna Zentroa, a cycle dedicated to corporal transmission in dance.

### **Laida Lertxundi** *Escuela efímera (Ephemeral School)*

Laida Lertxundi will be an Az-Kidea Artista Asociado a Az artist in the forthcoming years, to carry out the work *Escuela efímera (Ephemeral School)*, a project comprising 8 workshops with the aim of creating an educational project outside the boundaries of academic institutions.



**LAIDA LERTXUNDI**, 2020 Gure Artea Award, received a Fine Arts Master's Degree at the California Institute of the Arts and a BFA at Bard College. She has exhibited her work solo internationally in museums, festivals and galleries. She is a Fine Arts and Humanities teacher at Pasadena Art Center College of Design.

 [laidalertxundi.com](#)

## Sra. Polariska. *Council of Wise Women*

Sra Polariska (Alaitz Arenzana and María Ibarretxe), Az-Kideak Artistas Asociadas a Az artists, continues its creative process around the creation of references and the empowerment of older women. They are currently working on the *Council of Wise Women* an intergenerational meeting of older inspirational women from different social backgrounds and professional fields.



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Alaitz Arenzana and María Ibarretxe are the members of the **SRA POLAROISKA** group. Their work revolves around experimental cinema, action art, stage creation and choreography. Winners of the Gure Artea 2017 Award in recognition of their creative accomplishments, their scenic and audio-visual pieces have been exhibited at numerous Art Centres and International Festivals.

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 [cargocollective.com/srapolariska](https://cargocollective.com/srapolariska) -  [sra polariska](https://twitter.com/sra_polariska)

## Oscar Gómez Mata *Makers*

Oscar Gómez Mata an Az-Kidea Artista Asociado a Az artist, continues his creative work on the piece titled *Makers*, following his summer residency at the Centre and now at the TPR (Théâtre Populaire Romand) in La Chaux-de-Fonds (Switzerland).

*Makers* is a work about light, time and love, oscillating between comic overflow and emotional restraint, between nonsense and truth.

With regard to the creative process for this piece, the creator differentiates between its more epic side, where theatre is «a form of espionage, of investigation to spy on the world», and the more intimate part of «trying to detect the feelings hidden under the feelings». *Makers* opens in April 2021 as part of *EscenAZ*, Azkuna Zentroa's performing arts season.

In addition to this project, and acting as an Az-Kidea Artista Asociado a Az, Oscar Gómez Mata, in collaboration with artist *Espe López*, has created *Catalogue of wanderings*. This catalogue proposes various wanderings around the idea of observing and exploring everyday urban landscapes. They are now working on the creation of a notebook with a compilation of the proposed wanderings. Those who wish to experience some of these can request them from AZ Info.



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**OSCAR GÓMEZ MATA** (Donostia, 1963) lives and works in Geneva, Switzerland. An actor, director, author and set designer, his work in the theatre began in Spain in 1987 when he co-founded the Compañía Legaleón-T, with which he continued to create shows until 1996. He founded the L'Alakran Company in Geneva in 1997, acting as director, creator and playwright for various works. He won the 2018 Swiss National Theatre Award.

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 [alakran.ch](https://alakran.ch)

**Az-Kideak Artistas e Investigador@s Asociad@s a Az** is a programme that supports artistic creation and research by promoting artists whose works represent an inspiring look at contemporary languages. By invitation, they accompany us and we share their processes with different artists, researchers and investigators, giving them exposure and connecting them with other artistic networks.

# Open Calls and residencies 2020-2021

In 2020 there are various initiatives supporting research, creation and production related to living and exhibiting arts, aimed at fostering the production of artistic works and bringing them to the communities of publics albeit via the finished work or the creative processes.

Consult the rules on  
the [azkunazentroa.eus](http://azkunazentroa.eus)  
website

### Contemporary Dance Residence

Until April 4, 2020

Azkuna Zentroa keeps the [The Contemporary Dance Residence](#) Call open, which is carried out in collaboration with dance exhibition and creation centre [Dansateliers](#), Rotterdam (Netherlands). This residency is aimed at dance professionals and is carried out in two stages. In the first stage, the creation and research process of a choreography at Azkuna Zentroa (Bilbao) will be worked.

The second stage takes place at the Dansateliers installations in Rotterdam. During this time, the resident will receive artistic advice and mentoring from the Dansateliers' team to carry out his/her work. In parallel, Dansateliers, Rotterdam, will choose a choreographer linked to the Dutch context to undertake a similar journey and dialogue with the resident chosen in this call.

### Artistic Practices Residence

Until April 4, 2020

The [Artistic Practices Residence](#) fosters exchange between artists from Cuba and the Basque Country via a research period in both spaces, favouring research and work in different artistic and local contexts.

This residency, open until April 4th, is aimed at artists whose work and career is related to the Basque Country. It is run in collaboration with the Estudio Carlos Garaicoa programme [Artist x Artist](#) in La Habana. The person chosen in Bilbao will do stage one of the residency in Cuba; and stage two at Azkuna Zentroa.

At the same time, both Estudio Carlos Garaicoa and Azkuna Zentroa - Alhóndiga Bilbao will choose a Cuban artist to undertake a similar journey and dialogue with the resident artist in Bilbao during their stay at the Centre.

### International Comic Residency

The [International Comic Residency](#) will commence shortly in collaboration with [The Maison de la littérature du Québec](#) and [The Cité internationale de la bande dessinée et de l'image de Angoulême](#). Through this programme, three authors will develop their projects together in the three venues: Angoulême, Québec and Bilbao.





URTE | AÑOS | YEARS | ANS



x 10

URTE | AÑOS | YEARS | ANS

045  
500  
500



# Azkuna Zentroa publications

Azkuna Zentroa publications corpus includes contemporary artistic practice for its knowledge and dissemination. Said corpus comprises exhibition catalogues, essays and books revolving around the different lines of the Centre programme.

## Upcoming publications:

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Title:  
Acromática. Una Partida Inmortal  
Languages:  
Basque, Spanish, English

## Mabi Revuelta. **Acromática. Una Partida Inmortal**

Catalogue of the exhibition titled *Acromática. Una Partida Inmortal* (*Achromatic. An Immortal Game*) by the artist Mabi Revuelta (Bilbao, 1967), curated by Susana Blas (Madrid, 1969) and co-produced by Azkuna Zentroa (14 October 2020-24 January 2021) and Tabacalera Promoción del Arte. Madrid (February 2021).

The project looks back at the artist's career and presents her most recent work. With chess as the central theme, the exhibition is divided into two parts: *Acromática* (Achromatic) (the new project) and *Línea de tiempo* (Timeline) (a concise retrospective of three decades of work), preceded by a revised sculpture piece (*Naturaleza muerta con perlas negras*), 2012-2020. The unpublished project *Acromática* is inspired by one of the most artistic chess game in history: the Immortal, played in 1851 by Adolf Anderssen and Lionel Kieseritzky.



## **Book-research on the Alhóndiga**

Bilbao had other 'alhóndigas' (wine warehouses) before all the services were centralised in a single building back in 1909. This book spans more than one hundred years of this eventful and interesting history, based on the research of the art historians Mikel Bilbao Salsidua and Arantxa Pereda Angulo.

The publication focuses on the situation prior to Ricardo Bastida's Alhóndiga Municipal project and the architect's interest in developing the city of Bilbao. It also reviews the projects and renovations carried out after it was closed in the 1960s, culminating in Phillippe Starck's proposal and the creation of what is now Bilbao's Society and Contemporary Culture Centre.



On sale:

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**Ana Laura Aláez.**  
**Todos los conciertos, todas las noches, todo vacío**

20€

ISBN: 978-84-451-3832-8

Characteristics:  
230 x 167 mm / 323 pages

Languages:  
Basque, Spanish, English



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Languages:  
Basque, Spanish, English

Distribution:  
La Rueda editoriala



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164 x 230 mm / 417 pages

Idiomas:  
Basque, Spanish, English



**Angela de la Cruz. Homeless**  
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Characteristics:  
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Languages:  
Basque, Spanish, English



**El Contrato. Bulegoa z/b**

21€

ISBN:  
978-84-608-4972-8 (eus-gaz)  
978-84-608-4973-5 (ing-gaz)

Characteristics:  
220 x 165mm / 304 pages

Languages:  
Basque/Spanish  
English/Spanish



**Maria Luisa Fernández.**  
**Je, je... luna**

21€

ISBN: 978-84-608-1518-1

Characteristics:  
290 x 215mm / 136 pages

Languages:  
Basque, Spanish



Yo can buy the publications at [dendAZ](https://dendAZ.com) and [dendaz.azkunazentroa.eus](https://dendaz.azkunazentroa.eus)

More information: [azkunazentroa.eus](https://azkunazentroa.eus)

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## ACTIVITY CALENDAR / NOVEMBER

WHEN	TIME	WORK/ACTIVITY	DISCIPLINE	+INFO
SEP 1 > NOV. 1		Amparo Badiola, Gema Intxausti & Susana Talayero <i>Scriptbarik</i>	Visual arts / Exhibition-project	Page 24
OCT. 1 > DEC. 15		Pernan Goñi <i>Emakume apartak</i>	Visual arts / Intervention	Page 30
URR. 14 > URT. 24		Mabi Revuelta <i>Acromática. Una Partida Inmortal</i>	Visual arts / Exhibition	Page 22
NOV. 2 Mon.	9:30am 11:30am	Mitusu, theatre for children and youth	Live arts / Theatre	Page 36
NOV. 3 Tue.	5:00pm	Easy Reading Club (Basque)	Literature / Reading	Page 58
NOV. 4 Wed.	9:30am 11:30am	Mitusu, theatre for children and youth	Live arts / Theatre	Page 36
	5:30pm	50 gems in the history of cinema (Part II) <i>Manhattan</i> (1979)	Cinema and audiovisuals / Zinmateka	Page 50
NOV. 5 Thurs.	11:00am	Easy Reading Club (Spanish)	Literature / Reading	Page 58
	5:30pm	Eguillor inédito. La obra póstuma inacabada Conference by José Carlos Torreren	Literature / Literary-Comic sessions	Page 56
	7:30pm	50 gems in the history of cinema (Part II) <i>Manhattan</i> (1979)	Cinema and audiovisuals / Zinmateka	Page 50
NOV. 6 Fri.	9:30am 11:30am	Mitusu, theatre for children and youth	Live arts / Theatre	Page 36
NOV. 7 > 12 Sat. > Thurs.	7:30pm	Fantastic Film Festival of Bilbao - FANT	Cinema and audiovisuals	Page 54



WHEN	TIME	WORK/ACTIVITY	DISCIPLINE	+INFO
NOV. 10 Tue.	5:00pm	Easy Reading Club (Basque)	Literature / Reading	Page 58
	5:30pm	Workshop with Aitor Saraiba <i>Autobiografías</i>	Education Programme / Drawing and writing	Page 34
NOV. 11 Wed.	5:30pm	Workshop with Aitor Saraiba <i>Autobiografías</i>	Education Programme / Drawing and writing	Page 34
NOV. 12 Thurs.	11:00am	Easy Reading Club (Spanish)	Literature / Reading	Page 58
NOV. 13 > 20 Fri. > Fri.	7:30pm	ZINEBI. The International Festival of Documentary and Short Film of Bilbao	Cinema and audiovisuals	Page 55
NOV. 18 Wed.		Masterclass with Sabine Groenewegen. <i>Kinu#3</i>	Cinema and audiovisuals / Resident Collective	Page 52
NOV. 19 Thurs.	11:00am	Easy Reading Club (Spanish)	Literature / Reading	Page 58
NOV. 19 > FEB. 21		Iván Gómez <i>La prospección de Kairós</i>	Visual arts / Exhibition-project	Page 26
NOV. 24 Tue.	5:00pm	Easy Reading Club (Basque)	Literature / Reading	Page 58
	7:00pm	<i>Kinu#3</i> . Sabine Groenewegen <i>Odyssey</i>	Cinema and audiovisuals / Resident Collective	Page 52
NOV. 25 Wed.	4:30pm	Conferences Iván Gómez <i>La prospección de Kairós</i>	Visual arts / Conference	Page 26
	7:00pm	Iker Gómez <i>Un día Cisne en el Teatro</i>	Live arts / Dance	Page 38
	5:30pm	50 gems in the history of cinema (Part II) <i>Stagecoach</i> (1939)	Cinema and audiovisuals / Zinemateka	Page 50

## ACTIVITY CALENDAR / NOVEMBER



WHEN	TIME	WORK/ACTIVITY	DISCIPLINE	+INFO
NOV. 26 Thurs.	4:30pm	<b>Conferences. Iván Gómez</b> <i>La prospección de Kairós</i>	Visual arts / Conference	Page 26
	7:00pm	<b>Iker Gómez</b> <i>Un día Cisne en el Teatro</i>	Live arts / Dance	Page 38
	7:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Stagecoach</i> (1939)	Cinema and audiovisuals / Zinematika	Page 50
DURING NOVEMBER		<b>Leticia Paschetta</b> <i>Paisaje lúdico blanco. Caresses Playscapes</i>	Visual arts / Installation	Page 35
		<b>Néstor Lizalde</b> <i>Electric coven</i>	Visual arts / Installation	Page 35



# ACTIVITY CALENDAR / DECEMBER



WHEN	TIME	WORK/ACTIVITY	DISCIPLINE	+INFO
<b>OCT. 14</b> > <b>JAN. 24</b>		<b>Mabi Revuelta</b> <i>Acromática. Una Partida Inmortal</i>	Visual arts / Exhibition	Page 22
<b>NOV. 9 &gt;</b> <b>FEB. 21</b>		<b>Iván Gómez</b> <i>La prospección de Kairós</i>	Visual arts / Exhibition	Page 26
<b>DEC. 1</b> Tue.	5:00pm	<b>Easy Reading Club (Basque)</b>	Literature / Reading	Page 58
	6:00pm	<b>Sra. Polaroida</b> <i>Council of Wise Women</i>	Az-Kideak Artistas Asociadas a Az / Meeting	Page 32
<b>DEC. 2</b> Wed.	5:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Bande á part</i> (1964)	Cinema and audiovisuals / Zinemateka	Page 50
<b>DEC. 3</b> Thurs.	6:30pm	<b>VII Bilbao European Encounters</b> Bilbao European Dialogues	Society / Encounter	Page 60
	7:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Bande á part</i> (1964)	Cinema and audiovisuals / Zinemateka	Page 50
<b>DEC. 3.</b> > <b>JAN. 30</b>		<b>Mario Paniego</b> <i>Espacio públic(itari)o</i>	Visual arts / Exhibition	Page 28
<b>DEC. 9</b> Wed.	5:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Shadow of a doubt</i> (1943)	Cinema and audiovisuals / Zinemateka	Page 51
<b>DEC. 10</b> Thurs.	6:30pm	<b>VII Bilbao European Encounters</b> Bilbao European Dialogues	Society / Encounter	Page 60
	7:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Shadow of a doubt</i> (1943)	Cinema and audiovisuals / Zinemateka	Page 51
	7:30pm	<b>Wang-Ramirez Company</b> <i>W.A.M. - We are Manchichi</i>	Live arts / Dance	Page 40

# ACTIVITY CALENDAR / DECEMBER



WHEN	TIME	WORK/ACTIVITY	DISCIPLINE	+INFO
DEC. 15 Tue.	7:00pm	<b>Aimar Arriola, Manu Arreguirekin</b> <i>hizketan</i> <i>Un deseo de forma.</i>	Az-Kidea Investigador Asociado a Az / Meeting	Page 33
DEC. 15 > MAR 1.		<b>Josune Urrutia</b>	Visual arts / Intervention	Page 30
DEC. 16 Wed.	5:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Jour de fete</i> (1949)	Cinema and audiovisuals / Zinematika	Page 51
DEC. 17 Thurs.	6:30pm	<b>VII Bilbao European Encounters</b> Bilbao European Dialogues	Society / Encounter	Page 60
	7:00pm	<b>Janet Novás &amp; Mercedes Peón</b> <i>Mercedes máis eu</i>	Visual arts / Dance and music	Page 42
	7:30pm	<b>50 gems in the history of cinema (Part II)</b> <i>Jour de fete</i> (1949)	Cinema and audiovisuals / Zinematika	Page 51
DEC. <b>27 &amp; 28</b> Sun. & Mon.		<b>El conde de Torreñiel</b> <i>Los protagonistas.</i>	Live arts / Dance	Page 44
DEC. <b>29 &amp; 30</b> Tue. & Wed.		<b>Macarena Recuerda Shepherd</b> <i>¡AY! ¡YAY!</i>	Live arts / Dance	Page 46
DURING DECEMBER		<b>Leticia Paschetta</b> <i>Paisaje lúdico blanco. Careses Playscapes</i>	Visual arts / Installation	Page 35
		<b>Néstor Lizalde</b> <i>Electric coven</i>	Visual arts / Installation	Page 35
		<b>Transbiótica Bilbao - Collective Creation Device</b>	Digital cultures / Research project	Page 59



## GENERAL INFORMATION

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### **CENTRE OPENING HOURS DURING THE STATE OF EMERGENCY**

Every day from 9:00am to 9:00pm.

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### **GUIDED TOURS**

You can discover the Alhóndiga history and its transformation, as well as the Centre cultural programme, through the guided tours programme.

#### INDIVIDUAL VISITS:

Monday and Tuesday (Spanish), 7:00p.m.

Thursday (Basque), 7:00p.m.

The 30 minute visit is free and will be conducted provided there are at least 4 and a maximum of 9 people.

#### GROUP VISITS:

If you would like to do a group visit (9 people max.), you can book any day of the week between 10.00 a.m. and 7.00 p.m. The cost is €50 (€25 for incorporated companies who include this tour in their calendar of activities).

Information and booking at least 48 hours in advance via Az Info, or calling 944 014 014 or sending an email to [info@azkunazentroa.eus](mailto:info@azkunazentroa.eus)

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### **Az CARD**

The Az card lets you enjoy a wide range of cultural, social and physical activity offers at our centre. With this card you will receive periodical information regarding all the activities taking place, and obtain interesting discounts and advantages.

The renewal of the card due to loss and/or modification of data has a cost of 3 euros.

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### **ACCESSIBILITY**

Azkuna Zentroa is a respectful, open and accessible to all people and all communities. Should you require any assistance to access our activities, please do not hesitate to request it.

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### **GOLEM ALHÓNDIGA CINEMAS**

Consult the updated information at [golem.es](http://golem.es)

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### **YANDIOLA, THE BOAR, HOLA BAR**

Consult the updated information on [yandiola.com](http://yandiola.com)

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Azkuna Zentroa holds the **Bureau Veritas Global Safe Site certificate**, which guarantees compliance with security measures, cleaning protocols, and personal and organisational protection measures laid down by health authorities like the World Health Organisation (WHO) and the Ministry of Health against COVID-19. In addition, the Centre staff has received specific awareness training regarding COVID-19 prevention, enabling Azkuna Zentroa to reinforce the health measures implemented.

### Remember:



Wear your mask



Keep the distance



Before and after entering



Avoid touching your face



Avoid touching common surfaces. If you do, wash your hands



Use only if necessary and respecting the indicated capacity



To pay, better by card

Consult all the information:





# Contact Az

azkunazentroa.eus

Artists: [programacioncultural@azkunazentroa.eus](mailto:programacioncultural@azkunazentroa.eus)

Open Calls: [deialdiak@azkunazentroa.eus](mailto:deialdiak@azkunazentroa.eus)

Public Services: [info@azkunazentroa.eus](mailto:info@azkunazentroa.eus)

944 014 014

PLAZA ARRIBAR, 4  
48010 BILBAO



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**B**

**Bilbao**

society and contemporary culture

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