

PROGRAMME  
ENGLISH

APRIL MAY JUNE 2021



AZKUNA  
ZENTROA  
ALHÓNDIGA  
BILBAO

society and  
contemporary culture





«We must oppose the new normality  
by making up new eccentricities rather  
than returning to the old normality,  
which is neoliberal and brutal».

Damian Tabarovsky. Writer  
Gutun Zuria. Bilbao International  
Literature Festiva 2021-2020.



- 7 **Prototyping reality through artistic practice.** Fernando Pérez. Azkuna Zentroa - Alhóndiga Bilbao Director
- 8 The day-to-day dimension through the eyes of Ana Laura Aláez
- 12 Az Irratia, the Azkuna Zentroa - Alhóndiga Bilbao radio station, is born
- 14 Connections, dialogues and drifts of contemporary creation

## PROGRAMME

### /Visual arts

- 18 **Mabi Revuelta.** *Acrómatica. Una Partida Inmortal* Exhibition
- 20 **Ana Laura Aláez.** *Todos los conciertos, todas las noches, todo vacío.* Exhibition
- 22 **Elena Aitzkoa.** *Lendia Song.* Exhibition Bat espazioa. Lantegia
- 24 **Abad Diseño, Tytti Thusberg & Ekomodo.** DendAZ. This Is Basque Design / Design
- 25 **Abana Bilbao, Elena Ciordia & MR Laspiur.** DendAZ. This Is Basque Design / Design
- 26 **Miriam Isasi.** *Resina, brea y glicerina.* Exhibition Galería Mediateka
- 28 **Aimar Arriola in conversation with Pablo Marte.** *Un deseo de forma.* Visual Arts / AZ Associated Researcher
- 30 **Sra. Polaroiska.** *Council of wise women.* Meeting / AZ Associated Artists.

### /Live arts

- 32 **Oscar Gómez Mata-L'Alakran with Juan Lloriente** *Makers.* Theatre. AZ Associated Artists.
- 34 **MDV Danza.** *Arquitectos del Aire (Alhóndiga).* Dance
- 36 **Eraeran + Radithor + In Memoriam Jon Higging by Alvin Lucier + Testura.** Hotsetan. Azkuna Zentroa experimental music and sound art programme

### /Cinema and audiovisuals

- 41 **Luis García Berlanga, the chronicler of the 20th.** Zinemateka
- 44 **Kinu #4: Andrés Duque.** Cinema and audiovisuals
- 46 **Laida Lertxundi.** *8 Encounters.* Cinema and audiovisuals / AZ Associated Artist







- 48 [FANT. Bilbao Fantastic Film Festival.](#) Cinema
- 48 [Zinemagileen artean.](#) 10th Film Caravan produced by Women
- 49 [Bilbao Aurrera Zinebi 2020.](#) Presentation of selected projects.  
Cinema

#### **ARTISTIC CREATION PROJECTS**

- 52 [Aimar Arriola.](#) *Un deseo de forma.* AZ Associated Researcher
- 54 [Isabel de Naverán.](#) *La ola en la mente.* AZ Associated Researcher
- 56 [Projects in progress.](#) Babestu, extraordinary support programme for contemporary creation
- 58 [AZ Associated Artists and Researchers](#)
- 60 [Artoteka. Everyday Spaces for Art.](#) Lanean. Artistic processes support programme
- 61 [Kinu.](#) Tractora Koop. E. Resident Collective Programme
- 62 [Open Calls and rediseñados 2021-2022](#)

#### **EDUCATIONAL PROGRAMME**

- 66 Experimentation and prototyping revolving around mediation
- 68 Gure ARTEan. Workshops
- 68 Rafael Martínez del Pozo. *Escuchando, hacia una música anterior a sí misma.* Experimental music workshop
- 69 Txakur Gorria. *Huts egite saiakerak.* Workshop
- 69 Josune Urrutia. *Así me veo.* Workshop

#### **AZ**

- 72 Azkuna Zentroa publications
- 76 dendAZ online: a window open to design and craftsmanship committed to sustainability

#### **ACTIVITY CALENDAR**

- 78 Activity calendar
- 85 General information
- 86 Azkuna Zentroa, a safe space





*Nana. Concierto para durmientes Dr. Kurago. Probiopok 2018*

# Prototyping reality through artistic practice

A new edition of the biennial **Prototipoak. International Meeting of New Artistic Forms** will be held this quarter, where the artistic processes that have been underway for over a year will be presented.

**Prototipoak** is a Meeting of artists with different points of view and from very different backgrounds, who, from a situated practice, from the specificity of the context, propose new experiences. These artists do so through New Artistic Forms, using their own codes and times of creation, in scenarios and formats which change, with diverse languages through which they question various aspects of reality, thereby creating opportunities to transform it.

**Prototipoak** is in many ways the paradigm of the Centre's cultural proposal. It is a programme focused on the promotion and dissemination of contemporary languages, which opens up spaces for encounters between artists and between artists and audiences.

This is the case of ***Todos los conciertos, todas las noches, todo vacío***, by the artist **Ana Laura Aláez**, which has been open since May in the exhibition hall. The project curated by **Bea Espejo** brings together some of her latest works in dialogue with other pieces from her beginnings. The exhibition co-produced with CA2M Madrid, arrives at the Azkuna Zentroa exhibition hall increased with ten previously unpublished pieces and two pieces created for this new exhibition of her work.

Within the framework of **eszenAZ**, the performing arts season, **Oscar Gómez Mata**, an associated artist at Azkuna Zentroa, premieres in April the Makers project in the Auditorium, together with the actor Juan Oriente. It is a stage proposal

which addresses classic issues such as love, time and light, mixing the philosophical, the poetical, and the comical. And the Zinemateka opens a new cycle of auteur cinema dedicated to Luis García Berlanga in the year of the centenary of his birth, which connects with the retrospective of the filmmaker Pier Paolo Pasolini, screened in the first quarter of 2021.

The **Azkuna Zentroa associated artistic and research** community grows with the incorporation of **Isabel de Naverán**, with a project which crosses curating, editing and writing; and **Laida Lertxundi**, a visual artist who reconsiders audiovisual filming, set in a natural environment. Likewise, the Centre continues with the process for the creation of a Master's degree in artistic and social practices together with the University of the Basque Country (UPV/EHU), which will be set up by the end of this year.

The **Latengia. Laboratory of Ideas** space is bubbling with creativity. During these months, several of the residents of the first **Babestu call, the extraordinary support programme for artistic creation**, are showing the results of their processes in the **BAT Espazioa** area and in the **Mediateka Gallery**. This programme is being reactivated this year, as with the **Komisario Berriak** programme, to continue promoting and steering the gestation and processes through worthwhile platforms, times, places, resources and care. Only in this way will it be possible to continue prototyping reality through artistic practice.

Fernando Pérez  
Azkuna Zentroa - Alhóndiga Bilbao Director

# The day-to-day dimension through the eyes of Ana Laura Aláez

Ana Laura Aláez (Bilbao, 1964) defines herself as an 'architect of emotions' someone who transforms her experience into sculpture -even when using media that, apparently, are not necessarily artistic-, and uses sculpture as a transformation means. She claims that beauty is not found in standardization, but in difference, and asserts that art is an exercise of survival where the signs of everyday life are reread and put in favour of a more livable reality.

Starting on May 20, we present in the *Todos los conciertos, todas las noches, todo vacío* exhibition, curated by [Bea Espejo](#) and co-produced with Centro de Arte Dos de Mayo, CA2M. The exhibition shows the work of the artist over the last

three decades and expands the study of her production, as one of the most outstanding creations in the contemporary art scene. [Ana Laura Aláez](#) is a creator formed in the particularly conflictive Basque context of the 1980s, marked by the social and economic crisis, the resurgence of violence and the absence of expectations, as well as by a particular invisibility of women in most areas, especially, the culture scene. In these circumstances, the artist has developed -through a production that combines everyday elements with others that are inherently sculptural- a critique of representation that questions the rigid stereotypes imposed by the condition of class, gender and place.

Image: CA2M, Ana Laura Aláez and Bea Espejo. *Todos los conciertos, todas las noches, todo vacío* opening





Todos los conciertos, todas las noches, todo vacío

*Todos los conciertos, todas las noches, todo vacío* walks through Ana Laura Aláez's production bringing together some of the artist's latest work along with others from the beginning of her career. The exhibition, divided into four thematic groups –Abject objects and extensions; Excitement and emptiness; Violence and vulnerability; Myth, woman's sexuality, camouflage ideology–poses a dialogue between the different works, moving away from the concept of retrospective. Each space presents a main piece, surrounded by several groups of works, eluding a reading in linear time and trying to link each work with the rest, so that those fragmentary forms form a new whole. Rather than an exercise of ratification in each of the decisions that were taken at the time, we find ourselves before a new instrument that makes them appear under a new perspective.

The exhibition's namesake is another piece made by the artist in 2009, which becomes a key element in the exhibition. Although in times of pandemic the title of the exhibition inevitably acquires a more literal meaning, it evokes the trace of a post-event. It recalls the uninhabited spaces, as when the lights are turned on in an electronic music club and that location that seemed extraordinary is diluted. The past and the present. Illusions and expectations versus

realizations and disappointments. As the curator describes, «due to its nature, this work multiplies different layers of reading and creates a degree of complexity that fits very well with the artist's creative tone. It works like a silence that generates an immense noise. It appeared after a moment of inflection in Aláez's work, in which she renewed her gaze, returning to the origin of her production and to the idea of using experience as an instrument that always adds value.»

After passing through Centro de Arte Dos de Mayo of the Community of Madrid, the artist adds a dozen totally unknown pieces to the Azkuna Zentroa exhibition: reinterpretations of iconic sculptures and two new ones. These include pieces that the artist has made from the nineties to the present, such as *La cortesana* (1992-2021), *Pulseras* (1993- 2014), *Piel de naranja* (1995-2021), *Metal Lipsticks* (1999-2021), *Wonder Woman P.A* (1993), *No hables con extraños* (1989), *Braintree P.A* (2008), *Impostura* (2014), *Uñas rojas (revisited)* (1991-2021) or *Loba* (2014).

Some are works from her beginnings, where she focused more on sculpture. In her sculptural objects all kinds of elements are present, almost always of personal use, to which she incorporates, on numerous





occasions, a sexual charge and certain doses of humor and irony. This line of work can be seen in pieces such as *La cortesana* (1992-2021), made up of shoes, chains, and wigs. The materials and processes she uses are also diverse, such as crochet in *Wonder Woman P.A.* (1993), mending in *Piel de Naranja* (1995-2021) or latex in *Pantalón Preservativo* (1992-2021).

### Ana Laura Aláez and the search for the infinite possible 'egos'

Ana Laura Aláez is one of the most relevant artists of the country's art scene. Her career and contributions were awarded by the Basque Government with the Gure Artea 2013 prize. Aláez's first public appearance was in *Superficie*, 1992, in Espacio 13 of the Joan Miró Foundation in Barcelona. This exhibition included the piece that would serve as a stepping stone to her international recognition: *Mujeres sobre zapatos de plataforma*. Made in New York, this work explores new sculptural concepts based on a deliberate vital attitude towards her practice that will mark her entire career: a search for the infinite possible 'egos'; a way of producing work without a studio and

without means; or the insufficient presence of women in art.

*She Astronauts*, 1997, exhibited at Sala Montcada in Barcelona, was the first installation she made, where the idea of the author was diluted with the participation of other artists. From then onwards, her work was classified within the «relational art» current.

In 2000, Aláez presented *Dance & Disco*, in Espacio 1 of MNCARS in Madrid, an autonomous nightclub within the museum that aroused great phobias and phobias in the Spanish art scene. With the Peruvian duo Silvania, she published a CD under the name *Girls on Film* with compilations of the music expressly made for many of the videos that she had produced up to that moment. Since 2004 she collaborates with the German musician Ascii.disko.

In 2001, in the Spanish Pavilion of 49th Venice Biennale, she showed three installations that were already suggesting her need to return to her origins. This desire would materialize much later, in 2008, and in a more resounding way with *Pabellón de Escultura*, MUSAC, León. In that same year

she created a permanent piece, *Bridge of Light*, for the Towada Art Center, Japan. That spirit of negotiating and reconciling with the non-linear processes that an artist lives throughout her life could be seen in *Impostura* (2014), at the Moisés Pérez de Albéniz gallery in Madrid. In 2015 her activity in Kalostra, San Sebastián, an experimental pedagogical project taught by and for artists, stands out. In 2018 she held her second solo exhibition, *Resistencia en Bilbao*, her hometown, at the Carreras Múgica gallery.

Among some of her exhibitions in museums, the following stand out: *The Real Royal Trip* (2003. PS1, MOMA. N.Y.); *Hell Disco* (2004. Helsinki City Art Museum, Helsinki; y Centro Cultural de España, México); *Signale Der Kleidung* (2004. Podewil Center of Contemporary Art, Berlín);

*Goodbye Horses-Kiss the Frog. The Art of Transformation* (2005. The National Museum of Art, Architecture and Design, Oslo); *Arquitectura de Sonido* (2006. Museo Banco de la República de Bogotá); *Incógnitas. Cartografías del Arte Contemporáneo en Euskadi* (2007. Guggenheim Museum, Bilbao)

Now, the artist returns to her origins, as **Bea Espejo** explains, «to search among the fissures of the themes that have accompanied her work in the last thirty years: the body as a plinth, the plinth as a sculpture, the sculpture as a song, the night as material, identity as conflict, skin as a suit, imposition as possibility. A porous dialogue based on repetition that affects the incompleteness of structure and the power of resonances.»



Exhibition image

Name of the exhibition:

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

Curator:

**Bea Espejo**

Dates:

**From May 20 to September 26, 2021**

Opening:

**May 20, Thursday**

Public programme:

• **Guided visits**

Every Thursday at 6:00 p.m. and 7:00 p.m.

• **Meeting: Ana Laura Aláez and Bea Espejo with Alicia San Juan**

May 19, Wednesday. 6:30 p.m.

Auditorium. Free admission prior register on [azkunazentroa.eus](http://azkunazentroa.eus) until full capacity is reached

Resources:

Online audio guide service

Publications:

Catalogue of the exhibition: *Todos los conciertos, todas las noches, todo vacío*. It includes fundamental texts that frame the artist's work, made by: Bea Espejo, Ángel Bados, Paul B. Preciado, María José Belver, Sonia Fernández Plan and Ana Laura Aláez.

You can buy the catalogue at **dendAZ**, the Azkuna Zentroa's shop and at [dendaz.azkunazentroa.eus](http://dendaz.azkunazentroa.eus)

# Az Irratia, the Azkuna Zentroa - Alhóndiga Bilbao radio station, is born

The Azkuna Zentroa programme expands towards new formats to disseminate and maximise contemporary culture. With the launching of [Az Irratia, the Azkuna Zentroa - Alhóndiga Bilbao radio station](#), the Centre commits itself to the spoken word as a means of conveying artistic thought and reflection.

Included in the 2019-2023 Programme Project, the proposal continues the [consonni radio with AZ](#) prototype, undertaken by consonni under the Resident Collective Programme between 2018 and 2020. By way of an epilogue and major player, the cultural producer is working on the birth of this new project.

[Az Irratia](#) is an experimental community radio different from the more traditional concept of radio and centred on the current podcasting format. It has been designed as a contemporary means of cultural experimentation, driving sound creation and reflection revolving around contemporary artistic practices. Its sections and topics not only dialogue with the Centre programme lines, but also with its autonomy as a creation project and a channel to recover environmental sounds and voices along with other cultural moments and artistic practices.







Physically set in a central space of the Atrium, this sound window opens outwards to generate a new meeting space with an artistic context that both works and resides in the Centre. It expands far beyond the Centre and city walls to become an archive of contents, a sound archive. The project kicks off experimenting with an hour long monthly magazine format with separate sections for professionals and broadcast both via streaming and in the Atrium.

We invite Centre friends to create stories, compose new sound tracks and generate moments of listening. On the one hand, these sound pills will inherently be collective creation exercises adding value to the radio-performance tradition or the radio magazine and, on the other, they will be inviting other voices to become interested in experimenting with podcasting for the first time.

[Az Irratia](#) is a local radio with an international flavour whose narratives and compositions can be followed naturally from anywhere in the world, thereby creating a community of proximity without geographical borders.

This project approaches how Walter Benjamin conceived the idea of radio, i.e. a voice as a guest invited into one's home, the radio station (inseparable, as per the philosopher, from its educational task), a more daring technique than theatre as it mobilises «knowledge in the public direction and what is public in the direction of knowledge».

# 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**  
Visual Artist



**Susana Blas**  
Curator and contemporary art historian



**Ana Laura Aláez**  
Visual Artist



**Bea espejo**  
Curator and contemporary art historian



**Rosa Casado**  
Artist



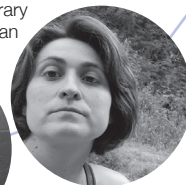
**Elsie Ansareo**  
Visual Artist



**Amalia Fernández**  
Performer



**Maider López**  
Visual Artist



**Elena Aitzkoa**  
Performative artist



**Isabel de Naverán**  
Editor and curator.  
AZ Associated Researcher



**José Ramón Ais**  
Visual Artist



**Diego Sologuren**  
Architect and artist



**Laida Lertxundi**  
Filmmaker  
AZ Associated Artist



**Miriam Isasi**  
Artist and researcher



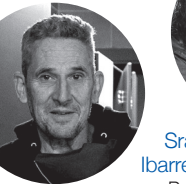
**Pablo Marte**  
Visual Artist



**Aimar Arriola**  
Curator, editor and  
AZ Associated Researcher



**Oscar Gómez Mata**  
Actor, author, director  
and set designer.  
AZ Associated Artist



**Juan Loriente**  
Actor



**Sra. Polariska (María Ibarretxe y Alaitz Arenzana)**  
Performative artists. AZ Associated Artists



**Raquel Meyers**  
Artist  
**Borja Crespo**  
Film director and  
producer, writer and  
illustrator



**Maider Aldasoro**  
Performative artist



**Karlos Martínez B.**  
Artist



**Sahatsa Jauregi  
Azkarate**  
Visual artist



**Irati Inoriza**  
Visual artist



**Eszter Katalin y Camila Téllez**  
Visual artists



**Iker Vázquez**  
Visual Artist



**Josuné Urrutia**  
illustrator



**Eraeran**  
Musicians



**Mikel del Valle (MDV danza)**  
Choreographer and dancer



**Adriana Uribealgo**  
Creative director  
ekomodo



**Rafael Martínez  
del Pozo**  
Musician



**Radithor**  
Musician



**Testura**  
Band



**Tytti Thusberg**  
Designer



**Abad Diseño**  
Designer



**Jaime de los Ríos**  
Artist



**Alberto de la Hoz**  
Az Irratia technical  
coordinator



**Elena Ciordia**  
Designer



**Abana Bilbao**  
Designers



**Andrés Duque**  
Filmmaker



**Ainara Elgoibar**  
Visual Artist



**Usue Arrieta**  
Visual Artist



**María R. Laspiur**  
Designer

to the study. The first author (J.M.G.S.) was responsible for the design, data collection, and data analysis. The other authors (J.M.G.S., J.M.S., and J.C.M.) were responsible for the design, data collection, and data analysis.

## Methods

### Subjects

Twenty-four young, healthy, male, and right-handed students (19–25 years old) participated in the study.

### Apparatus

Subjects were seated in a comfortable chair in a dark room. They were instructed to keep their eyes closed during the whole experiment.

### Procedure

The experiment consisted of three parts: a familiarization period, a baseline period, and a test period. In the familiarization period, subjects were familiarized with the apparatus and the procedure. In the baseline period, subjects were asked to perform a series of trials to establish a baseline level of performance. In the test period, subjects were asked to perform a series of trials under different conditions. The test period was divided into two blocks: a control block and an experimental block. The control block consisted of a series of trials in which subjects were asked to perform a series of trials under control conditions. The experimental block consisted of a series of trials in which subjects were asked to perform a series of trials under experimental conditions.

### Results

The results of the experiment are presented in Table 1. The results show that subjects performed significantly better in the experimental block than in the control block.

### Discussion

The results of the experiment suggest that subjects performed better in the experimental block than in the control block.

### Conclusion

The results of the experiment suggest that subjects performed better in the experimental block than in the control block.

### References

1. Smith, J. M. G. S., & Jones, J. M. S. (2000). The effects of... *Journal of Experimental Psychology*, 130, 130–140.

### Appendix

The following table provides additional information regarding the experiment.

### Table 1

Summary of the results of the experiment. The table shows the mean performance scores for each condition.

## PROGRAMME





Acromática  
Una Partida Inmortal

VISUAL ARTS / EXHIBITION  
OCT. 14 > APR. 11

# Mabi Revuelta

*Acromática. Una Partida Inmortal*

Curator: Susana Blas

The Acromática *Una Partida Inmortal* exhibition by **Mabi Revuelta** is open until 11th April. The project reviews the artist's trajectory while showing her latest work *Acromática*, produced for this exhibition. The exhibition is curated by **Susana Blas**, curator and historian of contemporary art.

Articulated through the dramaturgy of chess, the tour begins with the Opening, a first space where the installation titled *Naturaleza muerta con perlas negras* (Still Life with Black Pearls) is located. It is a revised sculptural piece that sets the poetic tone of the exhibition.

In Mid-game the various works that make up *Acromática* unfold, inspired by one of the most artistic chess games in history: the Immortal game, played in 1851 between Adolf Anderssen and Lionel Kieseritzky.

With this series, Mabi Revuelta takes chess and its norms as a reference to «through sculpture, cinema, contemporary dance, music and writing, create a story of the king of games beyond its limits, articulated through artistic, intellectual, warlike and vital metaphors ».

In the last space, the End of game, we find *Linea de tiempo* (*Timeline*), a summary of the artist's career based on the four eras of chess: romantic, scientific, hypermodern and dynamic.

---

**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 Botin 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 exhibition is accompanied by the book-catalog *Acromática. Una Partida Inmortal*, on sale at the **dendAZ**. This is **Basque Design** store and at [dendaz.azkunazentroa.eus](http://dendaz.azkunazentroa.eus)

«LIKE THE GAME  
PLAYED BY ADOLF  
ANDERSSSEN  
AND LIONEL  
KIESERITZKY IN 1851,  
I CONSIDER THAT  
ART IS IMMORTAL  
BECAUSE IT CANNOT  
BE SEPARATED  
FROM CULTURE  
AND SOCIETY. FOR  
THIS REASON, I  
BELIEVE THAT IT IS A  
NECESSARY GOOD»  
**MABI REVUELTA**

////////////////////////////////////  
**October 14 > April 11**

Exhibition Hall

////////////////////////////////////  
**Opening hours**

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

////////////////////////////////////  
**Guided visits (30'):**

Every Thursday: 6:00pm and 7pm  
Free admission. Prior registration:  
Az Info / 944 014 014  
**Maximum: 6 person\***

\*The number of people per visit may vary depending on the measures which may be adopted at any given moment to control the pandemic. Further information at [azkunazentroa.eus](http://azkunazentroa.eus)

////////////////////////////////////  
**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 (2021).

Collaborator:





VISUAL ARTS / EXHIBITION

MAY. 20 > SEP. 26

## Ana Laura Aláez

*Todos los conciertos, todas las noches,  
todo vacío*

Curator: Bea Espejo



May 20 will be the inauguration of the exhibition *Todos los conciertos, todas las noches, todo vacío* by artist Ana Laura Aláez (Bilbao, 1964), curated by Bea Espejo. This is the first monographic exhibition of this magnitude presented in her hometown, in which some of her latest works are shown in dialogue with others of her earlier works.

Formed in the Basque Country in the second half of the 80s, Ana Laura Aláez's first works suggest a process of assimilation of the questions raised by the previous generation, the so-called 'New Basque Sculpture' while introducing corrective elements linked to the gender perspective from the use of materials and procedural strategies apart from those considered traditionally sculptural.

*Todos los conciertos, todas las noches, todo vacío* is proposed as a turn to the origin, to the starting point, to work between the fissures of the themes that have accompanied her work in the last thirty years: the body as a plinth, the plinth as sculpture, sculpture as song, night as material, identity as conflict, imposition as possibility. The title of the exhibition is taken from one of her installations and evokes the sensation of an event, with that apparent unproductive time, with illusions and expectations in the face of achievements and disappointments.

---

**ANA LAURA ALÁEZ.** Winner of the 2013 Gure Artea award, she has taken part in the following international biennials: 5th Istanbul Biennial, Turkey, 1997; 48th Venice Biennale, Italy, 1999; 2nd and 3rd Biennial of Busan, Korea, 2000 and 2004; Biennial of Buenos Aires, Argentina, 2001; Spanish Pavilion of the 49th Venice Biennale 2001. Exhibitions: Dance & Disco, Espacio 1, MNCARS, Madrid; Beauty Cabinet Prototype, Palais de Tokyo, Paris; Hell Disco, Helsinki City Art Museum, Finland; Sculpture Pavilion, Musac, León; Bridge of Light, 2008, permanent piece at Towada Art Center, Towada City, Japan.

**BEA ESPEJO** is a curator and art critic. With a degree in Art History from the University of Barcelona and a Master's degree in Art Criticism and Communications from the University of Girona, she is the director of Madrid45 Visual Arts Programme of the Community of Madrid and Head of the Art Section of the Babelia supplement of El País newspaper. In 2007 she received the GAC award for art criticism and she is currently preparing the Spanish Pavilion for the 2022 Venice Biennale.

**ANA LAURA ALÁEZ,**  
ONE OF THE MOST  
OUTSTANDING  
ARTISTS IN THE  
CONTEMPORARY ART  
SCENE, ESTABLISHES  
A DIALOGUE BETWEEN  
HER LATEST WORKS  
AND OTHERS FROM  
THE BEGINNING OF HER  
CAREER.

May 20 > September 26

Exhibition hall

Further information: page 8

#### Opening hours

From Monday to Sunday,  
from 11:00 a.m. to 7:00 p.m.

#### Guided visits (30')

Every Thursday at 6:00 p.m.  
and 7:00 p.m.

Prior-registration for free  
admission: Az Info / 944 014 014

#### Máximo: 6 person

\*The number of people per visit may vary depending on the measures which may be adopted at any given moment to control the pandemic. Further information at [azkunazentroa.eus](http://azkunazentroa.eus)

#### Public programme

Meeting: Ana Laura Aláez  
and Bea Espejo with Alicia  
San Juan

May 19, Wednesday  
6:30pm. Auditorium. Free  
admission prior register on  
[azkunazentroa.eus](http://azkunazentroa.eus) until full  
capacity is reached

Co-production:



Centro de Arte Dos de Mayo  
Comunidad de Madrid

*Todos los conciertos, todas las noches, todo vacío* is a co-production between Azkuna Zentroa - Alhóndiga Bilbao and Centro de Arte Dos de Mayo, CA2M (Madrid), where it was exhibited from November 2019 to January 2020.

---

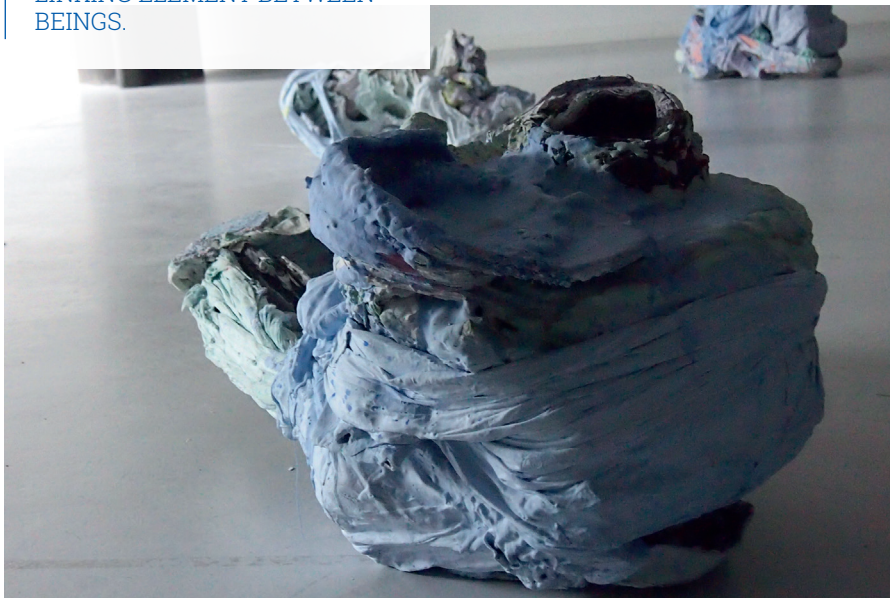
The trilingual catalog of the exhibition includes texts by Ana Laura Aláez interspersed with other voices: Bea Espejo, Paul B. Preciado, Angel Bados, María José Belbel and Sonia Fernández Pan. It is for sale at **dendAZ**. This is **basque design** and at [dendaz.azkunazentroa.eus](http://dendaz.azkunazentroa.eus)

VISUAL ARTS / EXHIBITION BAT ESPAZIOA. LANTEGIA  
APR. 22 > JUL. 4

# Elena Aitzkoa

## *Lendia Song*

ELENA AITZKOA PLACES THE FOCUS AND CREATIVE ENERGY IN THE POETIC CONFIGURATION OF MATTER AND BEAUTY AS A LINKING ELEMENT BETWEEN BEINGS.



*Lendia song*

The artist [Elena Aitzkoa](#) presents her work, *Lendia song*, a performative and collaborative project about Lake Lendia, within the framework of [Babestu, the contemporary creation support programme](#). Through singing, audiovisuals and dance, the artist reveals the relationship with nature and the landscape, constructing a choreography in the form of an audiovisual songbook.

Her creations are a heterogeneous ecosystem that feeds on physical and emotional elements of the more or less nearby environment and life experience. She places the focus and creative energy in the poetic configuration of matter and beauty as a linking element between beings.

### **Lendia Song**

*Depth. Path. Void.*

*Message. Origin. Arms.*

*Darkness. Crack. Eye lids.*

*Sculpture  
a lake*

*Song  
a cave*

*Image  
the affair of a World*

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

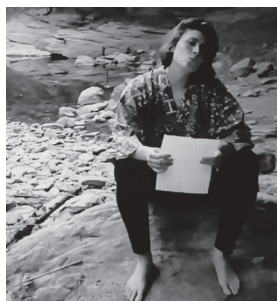
**April 22 > July 4**  
**Tuesday to Saturday**

4:00 - 8:00 p.m  
Bat espazioa. Lantegia

Free admission

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

 [@aitzkoa](#)



**ELENA AITZKOA** (Apodaka, 1984): Her practice includes sculpture, drawing, poetry, performance, and filmmaking. Her latest projects include

the exhibition *Zarza Corazón* (2019), at the Museo Patio Herreriano in Valladolid; the vinyl of poems and whistles, *Paraíso Terrenal* (2019); the film *Nuestro amor nació en la Edad Media* (2018), and the *Headscarfs* close to the Ground performance cycle within the framework of *OsloPilot* (2016). Collectively and in the performing arts she has exhibited her work internationally in countries such as England, Italy, Japan, China, USA, Portugal, Norway and Sweden.

[Elena Aitzkoa](#) develops her project within the framework of [Babestu](#). Announcement extraordinary support for the contemporary creation of Azkuna Zentroa - Alhóndiga Bilbao.

# Abad Diseño, Tytti Thusberg and Ekomododo

## Design and circular economy

Meeting

Other ways to do, other ways to buy. The circular economy proposes a method of production and consumption that implies making the most of material resources, where design is the point of origin. Within the framework of the [Euskal DisenuAZ](#) programme, three of their paradigmatic projects are presented and make up part of the dendAZ community. This is Basque Design.

### Abad Diseño. *Biribil*

[Abad Diseño](#) has launched the [Biribil](#) project. It explores new forms of production in close connection to artisanal crafts, the maker world, and industry. In addition to presenting the project, the designers will carry out several open-to-public design performances in which they will build their [Ontzia](#) prototype. This is an office chair created from a container, both with the structure and its content. [Biribil](#) is sponsored by the Bilbao Aurrera programme.

### Tytti Thusberg. *Slowbag*

[Tytti Thusberg](#), a Finnish artist and designer based in San Sebastian, proposes sustainable emotions through her ecological fashion designs. In her creations she reflects on consumption, fashion and feminine identity, as reflected in her line of [Slowbags](#), made from recycled seat belts.

### Adriana Uribesalgo. *Ekomododo*

Eko-REC is the only industrial manufacturer in Europe that not only recycles but also transforms recycled objects into its own products for the automotive, food (packaging) or textile sector. After several years of research and many R&D projects, the circle of sustainability has closed even more, turning this textile into products for everyday use, relying on design and functionality.



### Euskal DiseinuaAZ Meeting

April 22, Thursday

6:30 p.m.

Lantegia 1

Free admission with invitation (pick up at Az Info) until full capacity is reached

### Biribil Performance

April 23, Friday

3:00 - 8:30 p.m

April 24, Saturday

9:00 p.m - 3:00 p.m

Atrium of Cultures

Free admission



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

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

 [ekomodo.eu](http://ekomodo.eu)



EIDE  
EUSKAL  
DISEINUA



Abad Diseño



Tytti Thusberg



Adriana Uribesalgo

[Euskal DiseinuaAZ](#) is viewed as a connection space between the communities of audiences and artists, as regards creative processes and artisanal production techniques.

# Abana Bilbao, Elena Ciordia and MR Laspiur

## *Inspirations to create a style*

Meeting

Creating your own recognizable style is a challenge for designers and creators. At this [Euskal DiseinuAZ](#) encounter, the invited artists will share their process in creating their own style through inspiration and design.

### Abana Bilbao

The contemporary furniture publisher [Abana Bilbao -Lucas Abajo and Laxmi Nazabal-](#) designs and manufactures furniture and accessories with an identity of their own, marked by inspiration from local materials. Inspired by the Atlantic style, with a clear maritime origin, their products are endowed with a sober, elegant, robust character, with round lines, natural finishes, soft and non-strident colors.

### Elena Ciordia

Real, active women are [Elena Ciordia's](#) inspiration. In her works she combines illustration with the elaboration of objects as diverse as t-shirts, paperweights, postcards and bags, with special focus on the materials, always organic or of recycled origin. The images that illustrate the objects are based on original watercolors while giving them a new character.

### MR Laspiur

[MRLaspiur](#) are [Maria R. Laspiur](#), artist and fashion designer, and [Jaime A. Limousin](#), design engineer and musician. Some years ago they embarked on the adventure of creating a collection of 3D printed jewelry, based on Maria's artistic work. From this fusion of art, design and new technologies with the inspiration of fantastical botany, emerge her collections of pins, brooches, necklaces and even silk scarves



### Euskal DiseinuAZ Meeting

June 8, Thursday

6:30 p.m.

Lantegia 1

Free admission with invitation (pick up at Az Info) until full capacity is reached



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

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

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



EIDE  
EUSKAL  
DISEINUA



Abana Bilbao



Elena Ciordia



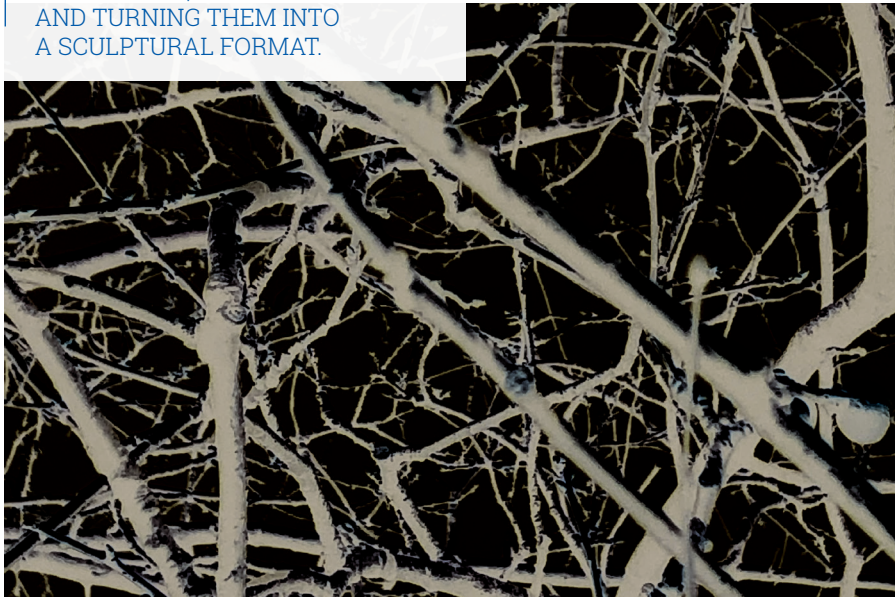
Maria R. Laspiur

VISUAL ARTS / EXHIBITION / GALERÍA MEDIATEKA  
MAY. 31 > SEP. 26

# Miriam Isasi

*Resina, brea y glicerina (Resin, tar and glycerine)*

MIRIAM ISASI BRINGS US  
IN TOUCH WITH ETHNIC-BOTANY  
VIA A PLASTIC LANGUAGE USING  
MATERIALS LIKE GLYCERINE,  
TURPENTINE, RESINS OR TAR  
AND TURNING THEM INTO  
A SCULPTURAL FORMAT.



Resin, tar and glycerine



Visual artist [Miriam Isasi](#) exhibits the result of her project *Resina, brea y glicerina (Resin, tar and glycerine)*, a research linked to landscape with a view to bringing us into contact with ethnic-botany via a plastic language as a natural comprehension concept of our context.

The artist explains how this began with the use of medicinal plants and their immunological systems, «the search begins in conifer forests, using rock resin as the guiding thread throughout the project development. Distillates, tinctures and ointments take on a sculptural format via materials such as glycerine, turpentine, resins or tar. Nomenclatures and agglutinants as the search and formalisation method ».

Throughout the development process, Miriam Isasi has researched the links between plants, folk medicine, popular culture, and tradition in relation to natural resources, use of different plants, likewise a more technical analysis of the same from a botanic point of view.

The artist carried out this work under [Babestu. The extraordinary support programme for contemporary creation](#) launched in 2020.

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

May 31 > September 26

10 a.m. - 8 p.m.  
Monday to Saturday

10 a.m. - 2 p.m.  
Sundays

Galeria Mediateka BBK

Free admission until full capacity is reached

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

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

 [@miriamisasioficial](https://www.instagram.com/miriamisasioficial)



**MIRIAM ISASI** holds a PhD in Fine Arts from EHU/UPV. She spent her international period at the UNAM in México. She generates a discourse from a contemporary perspective, created with allusions to anthropology, history, activism, landscape and memory. She has held individual exhibitions at MUSAC, C.C. Montehermoso, C.C. Floreal

Gorini in Buenos Aires, Irún Factory, Casa Galería in Mexico City, and BilbaoArte Foundation, among others. For Isasi, each exhibition is a dialogue with the space, likewise a synthesis of the research carried out for each project. She has taken part in collective exhibitions at ARTIUM, Azkuna Zentroa-Alhóndiga Bilbao, Academia de España in Rome, Academia San Fernando, Guggenheim Bilbao Museum, Doris McCarthy Gallery in Toronto, Centro de Arte Contemporáneo HUARTE, [CAB] in Burgos and San Telmo Museum in San Sebastián

VISUAL ARTS / AZ ASSOCIATED RESEARCHER  
MAY. 13 (Thur.)

# Aimar Arriola in conversation with Pablo Marte

*Un deseo de forma (A desire for form)*

EN CONVERSACIÓN CON AIMAR  
ARRIOLA, EL ARTISTA PABLO  
MARTE ABORDARÁ ASPECTOS  
DE LA PASIVIDAD, LO INERTE, LA  
INTIMIDAD Y SUS DISTANCIAS EN  
LOS QUE ESTÁ TRABAJANDO

Una fuerte imaginación genera acontecimiento o Las ideas sobre las cosas





The artist, researcher and writer **Pablo Marte** presents his work *Una fuerte imaginación genera acontecimiento o Las ideas sobre las cosas*, together with **Aimar Arriola**, within the context of *Un deseo de forma*, curator **Aimar Arriola**'s research project undertaken as an **AZ Associated Artist**. Furthermore, as part of his participation in *Un deseo de forma*, **Pablo Marte** will shortly be presenting a work dynamic open to anyone interested in the project.

**Pablo Marte. Una fuerte imaginación genera acontecimiento o Las ideas sobre las cosas**

Last summer the artist spent a few days walking through the Dordogne valley in France. He wanted to visit Chateau Montaigne, as he had read that at the top of the tower where Michel de Montaigne had invented the modern essay, you could contemplate phrases in Greek and Latin which the philosopher had written on the beams of the ceiling as a reminder. The artist was specifically looking for an inscription which he felt close to his heart, i.e. Fortis imaginatio generat casum (A strong imagination begets the event itself). However, once there, standing below those beams, he could not find it. But he did find this other one:

ΤΑΡΑΣΣΕΙ ΤΟΥΣ ΑΝΘΡΩΠΟΥΣ ΟΥ ΤΑ ΠΡΑΓΜΑΤΑ ΑΔΔΑ ΤΑ ΠΕΡΙ ΤΩΝ ΠΡΑΓΜΑΤΩΝ ΔΟΓΜΑΤΑ

(Causes of human torment: not things but rather the ideas about things).

A fluttering space opens up between these phrases, where the artist who is working on aspects about passivity, inertness, intimacy and distances will put forward a «pluri-narrative structure», a meeting place between lyrical poetry and an impartial fate.



**PABLO MARTE** (Cádiz, 1975) is an artist, writer and researcher. He graduated in Film & TV Production by the Barcelona Municipal Audiovisual School and holds a Bachelor

of Fine Arts Degree by the University of Barcelona. He has exhibited his work in contexts such as C3A (Córdoba), Fundación BilbaoArte (Bilbao), CarrerasMúgica Art Gallery (Bilbao), HANGAR (Lisbon), Azkuna Zentroa - Alhóndiga Bilbao (Bilbao), Tabakalera (Donostia), Kadist Art Foundation (Paris) and Artium (Vitoria-Gasteiz), among others. In addition, he is the playwright of *Again*, against (2013) and the book *Pretty Woman* (2015), both produced by *consonni*.

////////////////////////////////////  
**Pablo Marte work dynamics**  
May 11 and 12  
Tuesday and Wednesday  
Lantegia 1

Further information and registration: [azkunazentroa.eus](http://azkunazentroa.eus)

**Conversation. Aimar Arriola & Pablo Marte**  
May 13, Thursday

6:30 p.m.  
Lantegia 1

Free admission prior registration in [azkunazentroa.eus](http://azkunazentroa.eus), until capacity filled

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



VISUAL ARTS / MEETING JUN. 22 (Tues.)

# Sra. Polaroiska. Azkuna Zentroa Associated Artists

*Council of wise women*

SRA. POLAROISKA IS WORKING ON THE PUBLICATION OF A NOTEBOOK, WHERE THE WISDOM SHARED BY THE GUESTS IS COLLECTED, TOGETHER WITH THE GRAPHIC STORIES OF ARTISTS.

María Ibarretxe y Alaitz Arenzana. Consejo de sabias con Luisa Menéndez.



Sra. Polaroiska (Alaitz Arenzana and Maria Ibarretxe), AZ Associated Artists, propose two new encounters during this quarter as part of their *Council of wise women* project. In these dialogues, the invited women convey and share their life and professional experiences, revealing themselves as possible references.

In conjunction with the development of this public part of the project, Sra. Polaroiska is working on the publication of a notebook, where the wisdom shared by the guests is collected, together with the graphic stories of artists such as Abigail Lazkoz, Conxita Herrero, Bea Aparicio, Juana García and Naiara Goikoetxea which have been created in the sessions that make up the cycle.

The wise women who have participated in these sessions so far are Dolores Juliano, a social anthropologist born in Argentina (1932) and exiled in Barcelona after the Videla coup d'état; Amaia Lasa, one of the first women poets to write poetry in Basque; Garbiñe Mendizabal, advisor and specialist in gender equality; Luisa Menéndez, activist of the Ongi Etorri Errefuxiatuak Bizkaia Platform; Adelina Moya, PhD in History and Tenured Professor at the Faculty of Fine Arts in Bilbao; and Arantxa Urretabizkaia, writer and member of Euskaltzaindia. The names of the following guests will be announced on the website.

The *Council of wise women* project connects with the line of work that Sra. Polaroiska has been developing in recent years, focusing especially on the creation of references and empowerment from a gender perspective.

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

June 22, Tuesday

6:30 p.m.  
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://twitter.com/sra_polaroiska)



The **SRA. POLAROISKA** collective comprises **MARIA IBARRETXE** and **ALAITZ ARENZANA**. Their work revolves around experimental cinema, action art, scenic

creation and choreography. They received the Gure Artea 2017 Award for their creative activity, and their scenic and audio-visual works have been exhibited at numerous Art Centres and International Festivals, like Artium Museum, Reina Sofía Museum, Guggenheim Museum, Cervantes Institute in Stockholm, Manchester, Festival des Cinémas Différents in Paris, Casa Encendida, and Bilbao Art Foundation, among others.

LIVE ARTS / THEATRE APR. 15 &amp; 16 (Fri. &amp; Sat.)

**eszenAZ**Azkuna Zentroa  
performing arts  
season 2020-2021

# Oscar Gómez Mata - L'Alakran with Juan Lloriente

## *Makers*

MAKERS DEALS WITH CLASSICAL TOPICS LIKE LOVE, TIME AND LIGHT, COMBINED WITH EMOTIONAL HUMOUR. THEY PROVIDE US WITH A DIFFERENT TAKE ON EVERYDAY LIFE OF THIS FRAGILE PERIOD IN WHICH CONTOURS ARE BLURRED AND UNCERTAIN.



Makers: Creative process

Actor and scenographer [Oscar Gómez Mata](#) premieres *Makers*, the result of his work as an Azkuna Zentro Associated Artist, with actor [Juan Lloriente](#), in the Basque Country.

*Makers* is a work about light, time and love lurching between comic overload and emotional contention, between insanity and truth. A show that blends the poetic and philosophical in a kind of survivors' handbook, that tries to provide a solution for our transit through reality.

The piece emerges from the essential function of 'makers': investigate to create light. «We are detectives and we try to look for the feelings hidden under the feelings, to find a poetic solution to reality», explains Óscar Gómez Mata. The result is a staging in which this «comic duo» tackles classical topics such as love, time and light, interspersing them with emotional humour. They provide us with a different take on everyday life of this fragile period in which contours are blurred and uncertain.

In their staging proposal they differentiate their most epic side, which in theatre is «a kind of espionage and investigation to control the world», and their most intimate side, trying to detect sensitivity hidden below sensitivity. This is a show in the line of the works done by [L'Alakran](#) and directed by Óscar Gómez Mata.

In this way, makers create protocols to spy on reality. «This work is a story of overlapping layers, where we strip away what we believe to be the truth to discover something that we did not expect to feel». In *Makers* «there is both surprise and suspicion». The propitious attitude of the *Makers* is defined in the words of the philosopher Daniel Innerarity: «... reality is complex, and when someone approaches it in a binary way, we have the obligation to be suspicious».

---

#### **OSCAR GÓMEZ MATA.**

Actor, director, author and set designer, his theatrical work began in Spain in 1987 when he co-founded Legaleón-T, a company with which he created shows until 1996. In 1997 he founded in Geneva the company L'Alakran, acting as director, creator and playwright for various shows. Since 2013 he has been a regular professor at Manufacture - the French Swiss School of Theatre (HETSR). He

was granted the 2018 Swiss National Theatre Award.

**JUAN LORIENTE.** An actor from Cantabria, he is best known in the theatrical sphere, as he appears regularly in Rodrigo García's stagings and La Carnicería Teatro. He has also done sporadic film work. Amongst his films, *La espalda de Dios* (Pablo Llorca) and *Smoking Room* (Cesc Gay) are noteworthy.

---

Use your Bono Bilbao and/or Kultura Bizkaia Aurrera vouchers to buy your tickets at Az Info

////////////////////////////////////  
**April 15 & 16**  
**Friday & Saturday**

**7:00 p.m**  
**Auditorium**  
**15€ / 12€ with Az card**

**Tickets: AzInfo &**  
**azkunazentroa.eus**

////////////////////////////////////  
**CAST AND STAFF:**

**Direction & Interpretation:**

Oscar Gómez Mata, Juan Lloriente

Premiere: Théâtre Saint-Gervais (Ginebra, Suiza) and Azkuna Zentroa.

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

LIVE ARTS / DANCE **JUN. 24** (Thurs.)

**eszenAZ**

Azkuna Zentroa

performing arts

season 2020-2021

# MDV Danza

*Arquitectos del Aire (Alhóndiga)*



Arquitectos del Aire

EszenAZ, the Azkuna Zentroa performing arts season, continues in June with the open workshop of the *Arquitectos del Aire (Alhóndiga)* project by MDV Danza, a company managed by choreographer Mikel del Valle. It is a vision of contemporary dance revolving around movement understood as an architectural language.

Dance is the movement of the body in space, and architecture organises and prioritises space through construction. Both are forms of occupying space, filling the air over time. The intention is to fill the air through time. Azkuna Zentroa - Alhóndiga de Bilbao, as a paradigm of industrial architecture reconverted into cultural space, serves as the inspirational foundation of this project. The research process starts with public architecture and how it has moved towards the renovation of unique spaces in disuse.

Spatial occupation is a common substrate in architecture and dance. There is an underlying geometry to bodies and space. A corporeal mass, a membrane, as a covering material, which generates atmospheres during movement, reaching different structural corners of the void. «A metaphor that perfectly reflects the appropriation of the bodies in the space they occupy and turns the dancer into a receptacle of different spatialities through the use of choreography», as explained by the author of the piece.

*Arquitectos del Aire* aims to reflect on industrial heritage through a danced architectural journey.

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

**June, 24 thursday**

7:00 p.m.

Auditorium

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

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

**ARTISTIC SHEET:**

**Author, Artistic Direction and Choreography:**

Mikel del Valle

**Set design:**

Cristian Álvarez

**Wardrobe design:**

Redoli

**Music:**

Antonio Vivaldi, Julio d'Escrivan and others

**Performers:**

Laura Gómez, Julen Flores and Mikel del Valle

**Photography:**

Zazu Mata

**Advice and external review:**

Vicky PMirand

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

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



**MIKEL DEL VALLE** (Bilbao)

She trained as a classical dancer with Ion Beitia and

Carmen Roche, and moved to contemporary dance with a scholarship to the Andalusian School of Dance. He graduated from the Antonio Ruiz Soler Professional Conservatory in Seville and the Maria de Avila Conservatory of Dance, specialising in choreography. He has worked as a performer for Ramón Oller, Matxalen Bilbao, Blanca Li and Jon Ugarriza, among others. He was granted the 'Best Dancer' award at the Alcobendas Choreography Competition in Madrid.



LIVE ARTS / EXPERIMENTAL MUSIC **APR. 28** (Wed.)

## eszenAZ

Music and sound

# Eraeran + Radithor + Testura + *In Memoriam* *Jon Higging* by Alvin Lucier

Hotsetan. Azkuna Zentroa experimental music and sound art programme

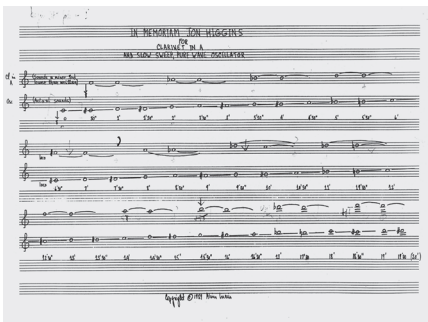
Eraeran



Radithor



Testura. Img.: Nora Alberdi



*In Memoriam* Jon Higging. Alvin Lucier



The proposals of [Eraeran](#), [Radithor](#), [Testura](#) & *In Memoriam Jon Higgins* by [Alvin Lucier](#) explore and experiment with a drone and sounds sustained during a long time.

[Eraeran](#), together with local artists, once again takes part with a series of electro-acoustic pieces where collective sound creation is researched, mediating with scores in different degrees of freedom between free improvisation and interpretation.

[Radithor](#) is the pseudonym of Yeray Portillo, co-founder with WLDV of the electronic music label Eclectic Reactions, co-founder of the Distopa Club collective/promoter and manager of Uhin fanzine together with Antton Iturbe. As a DJ and producer he has been to numerous spaces and festivals such as Mugako Festibala, Vocoder Club, Femur Club, Club Le Larraskito, Fever, Dabadaba, Jimmy Jazz, Zarata Fest and MEM, among others. His work covers different aspects like experimental music, industrial, IDM, techno, ambient and drone. Moreover, his live sessions are characterised by the creation of hypnotic cinematographic atmospheres via the combination of different tools. He is about to publish his second work in 2021 as a hardcopy titled A Tierra.

The programme continues with [Ander Mujika's](#) group [Testura](#). After the dissolution of Napoka Iria, Mujika worked on several projects subsequently taking out the drafts he had kept in the drawer to start drawing something which would be very much him. He recovered the sketches made from 2017 to 2019 and, after a cleaning, arrangement and production work, he brought about a series of sound pieces and songs.

*In Memoriam Jon Higgins* by [Alvin Lucier](#), interpreted by a local artist, is a composition for clarinet and sine wave. This wave slowly passes throughout the entire range of clarinet frequencies but so slowly you barely notice the glissando. Meanwhile, the clarinet plays long tones, producing audible beats between the two sounds. Alvin Lucier (1931, USA) is a sound artist and composer and one of the most influential figures in experimental music in the last 50 years. His work is focused on the exploration of sound as a physical phenomenon.

Use your Bono Bilbao and/or Kultura Bizkaia Aurrera vouchers to buy your tickets at [Az Info](#)

////////////////////////////////////  
April, 28 wednesday

6:00 p.m.  
Auditorium

15€ / 12€ with Az Card

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

Tickets: [Az Info](#) &  
[azkunazentroa.eus](#)

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

[Hotsetan](#), the [Azkuna Zentroa experimental music and sound art programme](#), carries on with the purpose of showcasing local artists via concerts and an educational programme aimed at schools.

**Elena Aitzkoa, Elss**

**Amalia Fernández**

**Lertxundi & Ren E**

**López, Diego Sol**

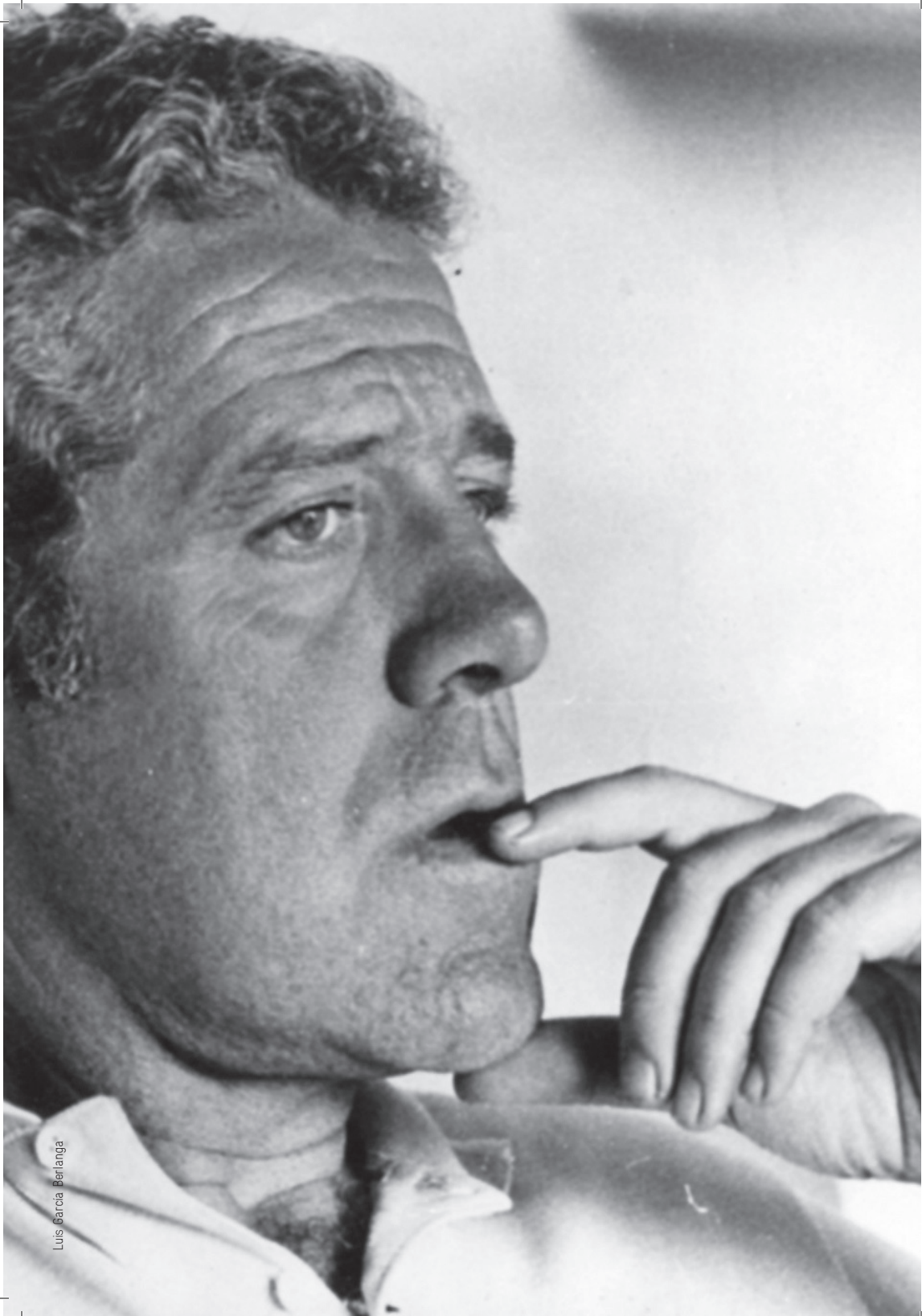
**Sébastien Tripoc**

Die Ansareo,  
z, Laida  
Ebel, Maider  
loguren &  
d, José Ramón Ais

ΠΡΟΤΥΠΟΑΚ  
International Meeting of New  
Artistic Forms

**JUNE 1, 2, 3, 4 AND 5**

BIENNIAL



Luis García Berlanga

CINEMA AND AUDIOVISUALS /  
ZINEMATEKA APR. 14 > JUN. 17

# Luis García Berlanga, the chronicler of the 20th century

April 14 > June 17  
Wednesday & Thursday

Golem Alhóndiga Cinemas

5€ / 4€ with Az Card

Tickets: cinema ticket offices,  
Golem Alhóndiga and at [golem.es](http://golem.es)

Following the retrospective on [Pier Paolo Pasolini](#), the [Zinemateka](#) kicks off in April with the cycle dedicated to [Luis García Berlanga](#). The transition from one to the other is not arbitrary. Both filmmakers and contemporaries were influenced by Italian neorealism, which emerged after the Second World War with the purpose of showing the social conditions of the time, seeking a more human and committed cinema than in previous periods.

Pasolini reflects on a post-war Italy, with an underlined criticism of bourgeois society and consumerism. With Berlanga, we look at that post-Civil War and Francoist Spain, in what is one of the first approaches of Spanish cinema to Italian neorealism. As the filmmaker himself recalled on one occasion, the context was key to his films and the leitmotif of his entire career. It is with good reason that he is known as the chronicler of the 20th century.

Berlanga's films are characterised by ensemble casts, music, a humorous and often ironic tone, and genre scenes of the city and the countryside.

The cycle opens with [Esa pareja feliz \(That Happy Couple\)](#) (1951), the Valencian director's debut film and the first of his collaborations with the director and screenwriter Juan Antonio Bardem, both of whom had just graduated from the Institute of Cinematographic Investigation and Experience.

This was followed by [Bienvenido Mister Marshall \(Welcome Mr. Marshall\)](#) (1953), which won an award at the Cannes Film Festival, and which, although not the director's favourite, has gone down in history as a symbol of Spanish cinema in the 1950s. A parody with which Berlanga undermined the censorship of the time despite depicting a blistering image of the Francoist regime.

It would be followed by other films which are also programmed in this cycle, such [Calabuch](#) (1956), [Los jueves, milagro \(Miracles on Thursday\)](#) (1957) or [Plácido](#) (1961), portraits of the society of developmentalism. [El verdugo](#) (The Executioner) (1963), considered his masterpiece, where Rafael Azcona's script and his plea against the death penalty stand out, cannot be missed.

[La escopeta nacional \(The National Shotgun\)](#) (1978) and [Patrimonio nacional \(National Heritage\)](#) (1981) are part of the hilarious trilogy with which Berlanga, devoid from the pressure of censorship, acidly reflects the social reality which was beginning to emerge following Franco's death. With [La vaquilla \(The Heifer\)](#) (1985), Berlanga goes back in time to the Spanish Civil War, presented as a comedy, capable of bringing a smile to one of the darkest chapters in Spanish history.

The cycle ends with [Todos a la cárcel \(Everyone off to Jail\)](#) (1993), winner of three Goya awards. Once again, Berlanga makes a contemporary portrait of society and a premonition of what has become part of the political class.

In summary, a ten film cycle with which the [Zinemateka](#) joins the numerous tributes of the 'Year of Berlanga' on the centenary of his birth.

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

**Esa pareja feliz (1953)**

That happy couple

April 14, Wednesday / 5:00 p.m.

April 15, Thursday / 7:00 p.m.



In Madrid in the 50s, Juan and Carmen, a poor couple, live in a rented room with a shared kitchen. While she's convinced the solution to their problems will be winning the lottery or competitions, her dream becomes true when Florit soaps chooses them as the 'happy couple' to enjoy life as a wealthy upper-class couple for 24 hours.

90' / Spain / D: Luis García Berlanga / C: Fernando Fernán Gómez, Elvira Quintillá, Félix Fernández, José Luis Ozores

---

**Bienvenido Mr Marshall (1953)**

Welcome Mr. Marshall

April 21, Wednesday / 5:00 p.m.

April 22, Thursday / 7:00 p.m.



The mayor of a small town called Villar del Río receives a visit from the Delegate General announcing the imminent arrival of a US Government delegation as part of the European Recovery Plan. The authorities decide to organise a warm welcome.

75' / Spain / D: Luis García Berlanga / C: Lolita Sevilla, Manolo Morán, José Isbert, Alberto Romea, Elvira Quintillá

**Calabuch (1956)**

April 29, Wednesday / 5:00 p.m.

April 30, Thursday / 7:00 p.m.



Tired of building atomic bombs and worried about the destructive scope of their discovery, a prestigious North American scientist flees his country to live anonymously in a peaceful village called Calabuch on the Mediterranean coast. While he was there, the professor was mistaken for a contraband accomplice, arrested by the Civil Guard and locked up in a holding cell.

92' / Spain / D: Luis García Berlanga / C: Edmund Gwenn, Valentina Cortese, Juan Calvo, Franco Fabrizi, José Isbert

---

**Los jueves, Milagro (1957)**

Miracles of Thursday

May 5, Wednesday / 5:00 p.m.

May 6, Thursday / 7:00 p.m.



When the old Fontecilla spa started to fall into an obvious decline and neglect, the powers that be in the area got together to find a solution and planned a strategy to promote it, thereby encouraging tourists to come to the village. To this end, they invented a false miracle whereby Saint Dimas would appear at the train station every Thursday.

85' / Spain / D: Luis García Berlanga / C: Richard Basehart, José Isbert, Paolo Stoppa, Juan Calvo, Alberto Romea

**Plácido (1961)**

May 12, Wednesday / 5:00 p.m.

May 13, Thursday / 7:00 p.m.



In a small provincial town, a group of holier-than-thou individuals fond of ostentatious charity organise the 'Sit a poor person at your table' Christmas campaign. They hire Plácido for the occasion, a poor man who has to cooperate with the 3-wheeled delivery van he has just bought. The frantic activity in which he finds himself means he doesn't have time to pay the first instalment of the purchase promptly. The man tries everything possible to solve his problem while careering from one place to another as he finds himself involved in a series of unexpected incidents.

85' / Spain / D: Luis García Berlanga / C: Casto Sendra 'Cassen', José Luis López Vázquez, Elvira Quintillá, Manuel Alexandre

---

**El verdugo (1963)**

The executioner

May 19, Wednesday / 5:00 p.m.

May 20, Thursday / 7:00 p.m.



José Luis is a young funeral parlour employee. He knew Amadeo, an executioner who's about to retire, when rendering a service at a prison. When he took to his home the case with the professional tools he had forgotten, he also met his



daughter Carmen, who nobody had wanted to marry because they didn't want to be related to her father. The couple get on very quickly and after being surprised by the old man in a compromising situation, José Luis is forced to marry her.

90' / Spain / D: Luis García Berlanga / C: Nino Manfredi, Emma Penella, José Isbert, José Luis López Vázquez

### La escopeta nacional (1978) The national shotgun

May 26, Wednesday / 5:00 p.m.  
May 27, Thursday / 7:00 p.m.



Jaume Canivell is a Catalan intercom manufacturer travelling with his secretary and mistress to the outskirts of Madrid to take part in a shooting party on the Marques of Leguineche's (a bankrupt aristocrat) estate, where senior government ministers and important personalities are in attendance. In fact, Canivell's real intention is to do business and contact a Francoist minister to help him introduce the new technological advance in Spanish homes.

95' / Spain / D: Luis García Berlanga / C: José Sazatornil 'Saza', José Luis López Vázquez, Luis Escobar, Antonio Ferrandis

### Patrimonio nacional (1981) National heritage

June 2, Wednesday / 4:30 p.m.  
June 3, Thursday / 7:00p.m.



After Franco's demise, the Leguineches abandon their estate Los Tejadillos, where they've lived in voluntary exile for decades to return to Madrid and infiltrate the circle closest to the Spanish monarch to resume their long lost court life. To this effect they decide to settle in an old palace of theirs.

110' / Spain / Z/D: Luis García Berlanga / C: Luis Escobar, José Luis López Vázquez, Amparo Soler Leal, Agustín González

### La vaquilla (1985) The heifer

June 9, Wednesday / 4:30 p.m.  
June 10, Thursday / 6:55 p.m.



2 years after the start of the Spanish Civil War, the bored soldiers of both sides on the Aragon front exchange tobacco and cigarette paper. The apparent tranquility is broken when a loudspeaker from the national side announces a bullfight with young bulls in the neighbouring town with a banquet and dance. The republic side becomes deflated so Brigadier Castro comes up with an idea to annoy the nationals and raise the morale of his troops.

122' / Spain / D: Luis García Berlanga / C: Alfredo Landa, Guillermo Montesinos, Santiago Ramos, José Sacristán, Carlos Velat

### Todos a la cárcel (1993) Everyone off to jail

June 16, Wednesday / 5:00p.m.  
June 17, Thursday / 7:00p.m.



To collect a debt from the Public Administration which has been in arrears for ages, a small businessman called Artemio attends the International Prisoner's Day inside a prison. The celebration is essentially a political event, attended by the most representative authorities in the region along with personalities from the world of culture, finance and the church. Despite the fact they all attend the event alleging solidarity with those whose freedom has been lost, each of the attendees has some specific interests which will trigger a peculiar mutiny.

99' / Spain / D: Luis García Berlanga / C: José Sazatornil 'Saza', José Sacristán, Agustín González, Manuel Alexandre, Rafael Alonso

### //////////////////////////////////// INFORMATION

Every projection is in Original Version (OV).

The programming is subject to last minute change.

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

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

### //////////////////////////////////// ABREVIATURES

D: Director | C: Casting

Images: Imdb

CINEMA AND AUDIOVISUALS / PROJECTIONS  
APR. 18 & 25 (Sun.)

# Kinu #4: Andrés Duque

Tractora Koop. E.  
Resident Collective programme

«LIKE THE LENSES A  
CHILD PLAYS WITH IN  
COLOR RUNAWAY DOG  
(2011), **ANDRÉS'** FILMS ARE  
RECURRING PEEPHOLES  
INTO THE WORLD» EDUARDO  
ELECHIGUERRA, ANDRÉS  
DUQUE RETROSPECTIVA.  
ALCANCES, DOCUMENTARY  
FILM FESTIVAL.

Karelia: International with Monument (2019). Photo still



The artists' cooperative [Tractora](#) presents its fourth session, [Kinu#4](#), as part of the [Resident Collective programme](#). [Kinu](#) is a self-training initiative in which creative experiences are shared and, through them, fertile spaces are created to satisfy the production and educational needs and interests of local artists.

After the [Kinu#2](#) and [Kinu#3](#) sessions with guests [Maddi Barber](#) and [Sabine Groenewegen](#), the series continues on 12 April with [Kinu#4](#), a session dedicated to the work of [Andrés Duque](#), a Spanish filmmaker born in Venezuela. His work lies on the periphery of Spanish non-fiction and is strongly essayistic in nature.

---

**ANDRÉS DUQUE.** His first film, *Ivan Z*, is a portrait of the cult filmmaker Iván Zulueta. His works have won numerous awards and recognitions at film festivals around the world (Punto de Vista Documentary Film Festival, Cinéma du Réel, DokuFest, D'A, Unicorn Awards, Goya Awards) and have been exhibited in cultural centres such as the Museo Nacional Centro de Arte Reina

Sofía (MNCARS), Barcelona Museum of Contemporary Art (MACBA), Museum of Modern Art Vienna (MUMOK), Moscow Museum of Contemporary Art (GARAGE) and State Hermitage Museum in St. Petersburg, among others. In 2018 he commenced a two-part project on Karelia, a territory near the Russian-Finish border. He is currently preparing the second part.

////////////////////////////////////  
**April 18, Sunday**

**Ensayo final para utopía (2012)**  
*Dress Rehearsal for Utopia*  
12:00 p.m.  
Register for free admission on [azkunazentroa.eus](http://azkunazentroa.eus), until capacity is reached

---

**April 25, Sunday**

**Carelia: Internacional con monumento (2019)**  
*Carelia: International with Monument*  
12:00 p.m.  
Auditorium  
4€ / 3€ with Tarjeta AZ  
Tickets: [AzInfo & azkunazentroa.eus](mailto:AzInfo@azkunazentroa.eus)

---

**Lantaldea #4**

**April 17 & 24, Saturday**  
Lantegia 1

---

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

---

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

**April 18, Sunday / 12:00 p.m.**

**Ensayo final para utopía (2012)**  
*Dress Rehearsal for Utopia*

While accompanying his sick father in a hospital in Venezuela, the filmmaker's thoughts hark back to Mozambique, where he was filming when he received news of his father's delicate state of health. Images of dance and revolution - some retrieved and others shot by the filmmaker - evoke an alternative reality, a spectral world conjured by the the sensuality of movement. Cinema can become an immersive experience. Films such as *Dress Rehearsal for Utopia* (*Ensayo final para utopía*) are proof of this.

**April 25, Sunday / 12:00 p.m.**

**Carelia: internacional con monumento (2019)**

**Karelia: International with Monument**

The filmmaker goes to Karelia at the behest of Oleg Karavaychuk (1927-2016), a Russian pianist to whom he dedicated his previous film. In Karelia, trees are everything. In a settlement near the Russian-Finnish border, a family keeps certain traditional shamanic rituals alive. The children play in the woods, where photos are nailed to the tree trunks which remind one of Stalin's bloody repression. Spirituality and politics intersect in this intuitive montage of poetic impressions: historical archive, nature shots, family scenes and probing testimonies which, through imagination, create a historical memory.

CINEMA AND AUDIOVISUALS JUN. 17 & 18 (Fri. and Sat.)

# Laida Lertxundi. Azkuna Zentroa Associated Artist

*8 Encounters*

COMBINING CONCEPTUAL  
RIGOUR WITH SENSUAL  
PLEASURE, LAIDA LERTXUNDI'S  
FILMS ESTABLISH SIMILARITIES  
BETWEEN THE EARTH AND  
THE BODY AS CENTRES OF  
PLEASURE AND EXPERIENCE



Laida Lertxundi

Laida Lertxundi, an AZ associated artist since January 2021, launches her project *8 Encounters*, a project that consists of eight collaborative workshops and shootings that will result in a 16 mm work.

Each encounter is made up of two parts: the first of them consists of a workshop that will be held with a guest artist and will take place in Azkuna Zentroa's spaces. The second part will take place in the mountains of Bizkaia.

These mountains will incorporate scores and exercises composed by a variety of artists and writers, in an attempt to rethink the 'making of the film' as a joint performance within a natural environment, as well as a pedagogical experiment outside the confines of academic institutions.

Each of the eight summits will consider a specific process within the phases of traditional film production (location, interpretation, script, soundtrack, production, camera, lighting and editing), resignifying them to transform them into a specific set of ideas and parameters with which to create a work of moving pictures.

The material results of these *8 Encounters* will then be combined to create a film and a publication.



**First encounter:  
FIELD RECORDINGS  
(LOCATION)**

Guest: **Usoa Fullaondo**, artist, teacher and researcher.

**June 17, Thursday**  
4:00 p.m. - 7:00 p.m.  
Lantegia 1

**June 18, Friday\***  
Urkiola Park

\*Outdoor filming locations may take place on Saturday or Sunday, depending on weather conditions.

**REGISTRATION:**

**April 15 > May 15**

**Further information:**  
[azkunazentroa.eus](http://azkunazentroa.eus)



---

**LADA LERTXUNDI** (Bilbao, 1981): An artist and filmmaker who lives and works between Los Angeles and the Basque Country. Combining conceptual rigor with sensual pleasure, her films establish parallels between the earth and the body as centers of pleasure and experience. Her work has been exhibited at the Whitney Biennial, NY, Hammer Museum, LIAF La Biennale de Lyon, Frieze Projects New York, and in museums and galleries such as MoMa in NY, Tate Modern and Whitechapel Gallery in

London, Angela Mewes Berlin, Joan Los Angeles, Human Resources Los Angeles, MAK Schindler House ICA Museo de Arte Moderno de Medellín Colombia, CCCB, PS1 MoMA, Museum of Contemporary Photography Chicago, Baltimore Museum of Art, Kunstverein, Hamburg and the Bienal de La Habana, among others. Her work is distributed by LUX in London and is part of the collection of the Museo Centro de Arte Reina Sofía. In 2020 she received the Gure Artea award for Basque art.

---



## CINEMA AND AUDIOVISUALS

### FANT. Bilbao Fantastic Film Festival

FANT, the [Bilbao Fantastic Film Festival](#) organised by the Bilbao City Council, showcases every year at Azkuna Zentroa the talent and creativity of directors worldwide. Throughout its 26 editions, FANT has upheld as its main hallmarks the commitment to independent fantastic films and new authors, likewise its interest in the new languages and trends of contemporary film.

The Festival continues to give its awards for feature films and shorts, likewise the Fantrobía Award, granted in each edition to the person who has most represented an emerging value in the fantastic film genre in recent years. The following talents have attended the Festival, either as members of the [FANT Bilbao](#) International Jury, as invited guests, or to receive the 'FANT de Honor' award: Park Chan-Wook, Joe Dante, Fred Dekker, Juan Antonio Bayona, Barbara Crampton, Matthew Robins, Fiona O'Shaughnessy, Laurence R. Harvey, Dominique Pinon, Koldo Serra, Eduardo Casanova, Jorge Guerricaechevarría, Desiree de Féz, Ana de Armas, Marta Milans, Macarena Gomez and Álex Angulo.



May 7 > 14  
Friday > Friday

Further information:  
[fantbilbao.eus](#)



 [fantbilbao.eus](#)

---

# FANT

---

### Zinemagileen artean

10<sup>th</sup> Film Caravan produced by Women

The [Film Caravan produced by Women 'Zinemagileen artean'](#) (Among film-makers) is an itinerant festival organised by the Egyptian production company Klaketa Árabe and Kultura Communication y Desarrollo KCD ONGD.

Egyptian film-maker Amal Ramsis launched this initiative in 2008, which has been organised in Bilbao via KCD ONGD since 2012. It came about with a view to generating meeting points between Arabian and other cultures, raising awareness of female Social Cinema film-makers, and creating collaboration networks among film-makers. Since it began, the Caravana has visited over 20 countries.

It is part of the communication process for Social Transformation carried out by Klaketa Árabe and KCD ONGD aimed at driving equality and inter-culturalism via communication, not only in Arab countries, but also in other parts of the world.



May 17 > 21  
Monday > Friday

Further information:  
[zinemAZ](#). [Azkuna Zentroa's film resource guide and azkunazentroa.eus](#)

As regards online screenings, these will be carried out via the platform [filmsozialakstreaming.org](#)



 [kcd-ongd.org](#)

---



KCD  
Kultura Communication Desarrollo  
ONGD  
OSUNA PUBLIKAZIOGARRIA. ENTORNO DE CINEAS PUBLICAS



# Bilbao Aurrera Zinebi 2020

## Presentation of selected projects

On 7 and 8 April, the projects selected as part of the [Bilbao Aurrera Zinebi 2020](#) call will be presented at the Auditorium.

The participating audio-visual creators have considered and reconsidered the city in order to update, enrich and complete Bilbao's promotional audio-visual collection. Their proposals take as their starting points issues such as architectural heritage, urban transformation, neighbourhoods and cultural activity in the city.

////////////////////////////////////  
**April 7 and 8**  
**Wednesday and Thursday**

**Auditorium**  
**4€ / 3€ with Az card**  
**Tickets: Az Info &**  
**azkunazentroa.eus**

**More information: [zinebi.eus](#)**

////////////////////////////////////  
 [zinebi.eus](#)

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

**April 7, Wednesday**  
**7:00 p.m.**

*Hiri ibiltaria*  
4 min. / Animation  
Jon Zurimendi  
Uniko Estudio Creativo S.L.

*Bilbao mugimendu etengabea*  
4 min. / Documentary  
Lander Ibarretxe

*2020: Soinuen hiria*  
52 min. / Documentary  
Joseba Lopez Ortega  
Bitart New Media S.L.

**April 8, Thursday**  
**7:00 p.m.**

*Harria eta bidea*  
14 min. / Documentary  
Paula Gómez and Aitane Goñi  
Galapan Production S.L.

*Hirian ibiltzeko jarraibideak*  
8 min. / Animation  
Olaia Nogales (Hauazkena Taldea). Lekuk  
Kultur Elkarteak

*Ekilibrimoaren artea*  
60 min. / Documentary  
Larraitx Zuazo and Ane Rotaetxe  
Begira Bideoak

Film session at Auditorium



ARTISTIC CREATION PROJECTS

# Aimar Arriola

## *Un deseo de forma*

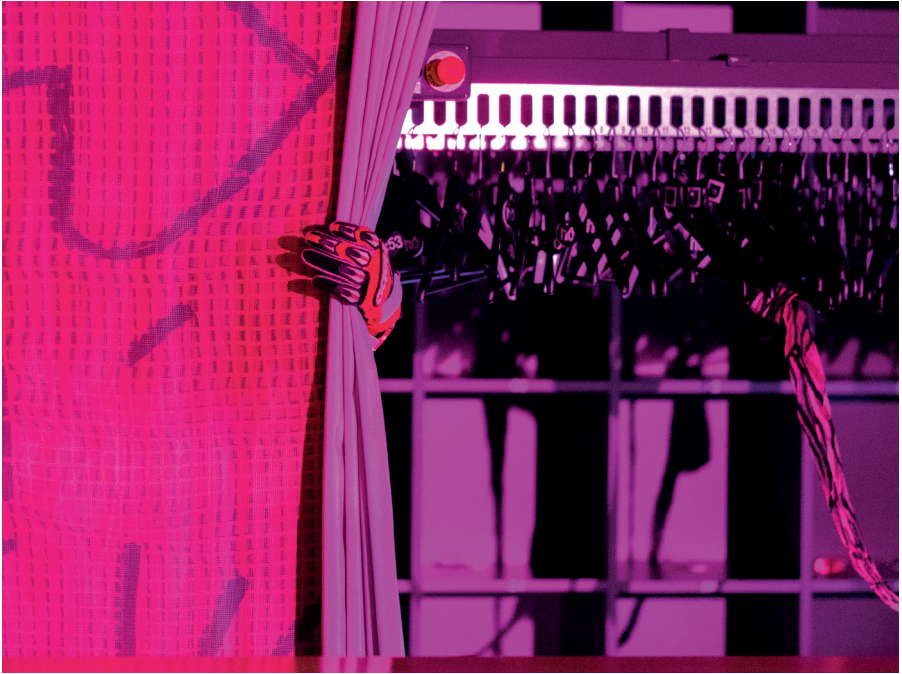
Research project and public programming

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

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



*Un deseo de forma, inaugural activity.*



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

approach queer from the fields of form and the sensitive?

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

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

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

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

# Isabel de Naverán

## *La ola en la mente (The Wave in the Mind)*

Isabel de Naverán begins her stay as an Associated Researcher with *La ola en la mente*, a proposal focused on somatic writing as a kind of curatorship. Placing particular emphasis on corporal perception as the connector channel for sensorial and intellectual senses, the project seeks to rehearse a writing, which at the same time is a listening device and research methodology, i.e. a material, physical, sensitive and sensual essay writing.

*La ola en la mente* takes its name from the original title of Ursula K. Le Guin's book *The Wave in the Mind* (published in Spanish as *Contar es escuchar. Sobre la escritura, la lectura, la imaginación*). It is a compendium of non-fiction texts, conferences and notes evidencing the author's commitment to writing, reading and social activism, in a relationship considered inseparable. When choosing the title, Le Guin was inspired by a letter Virginia Woolf sent to the poet, writer and garden landscapist Vita Sackville-West. In it, Woolf insists on the importance of finding the appropriate rhythm in writing. This process requires to physically place yourself in a sensitive observation mode, which Woolf compares to the movement of a silent wave starting out at high sea in the middle of the ocean and gradually moving towards the shore. According to her, the task consisted of detecting the

movement of that wave as it approaches, breaks and settles as foam. Only then, as she states, can you recognise the rhythm underlying the words.

Taking over, de Naverán describes her hypothesis as follows:

«I wonder whether writing might be a way of creating a place on several levels, such as spatial, mental, identity, and time; and whether it might be a way of connecting to what has impacted us, likewise a way of making a world from the nearest point. *La ola en la mente* is an attempt to put somatic writing into practice, which is different from the so-called performative writing insofar as it doesn't (or not only) act on the body of the person reading it. Somatic writing shows how History is etched on bodies via learnt, inherited or imitated gestures. It also shows the forms of perception physically incorporated, the way we look, feel and see, and the ways of narrating, speaking and talking. In this sense, it assumes language as something material capable of seeing and revealing the different strata comprising the relationships with that which addresses us in art research. Furthermore, it is a corporal thinking practice which questions the concept of body as anatomy, i.e. a physical space that delimits and contains individual non-transferable subjectivity».



To this effect, *La ola en la mente* wishes to hold dialogues and exchanges with a series of artists and researchers (whose work is related to the areas of choreography, performance, philosophy, sculpture or poetry), to be shared in different formats as part of the Centre programme, in addition to creating a

reference corpus to be included in the Archive collections.

*La ola en la mente* is a new phase in relation to previous projects undertaken at the Centre, like *Elipsiak* dance cycle (2016-2018).



Image: Carlos Copertone

BABESTU. EXTRAORDINARY SUPPORT PROGRAMME FOR CONTEMPORARY CREATION

# Babestu: projects in progress

Some of the artists chosen in the extraordinary Babestu call already inhabit the Lantegia. Laboratory of ideas space working on the creative processes of their projects.



Miriam Isasi

«The project begins in conifer forests, taking the use of medicinal plants and their immunological systems as a starting point. [...]

Through metallic planets as an alchemistic concept, I'm creating a series of sculptures based on different kinds of vegetable galls, a concept I'm starting to work on and wanted to include in this installation. These are transmutation elements that take us to magic, jewel, survival capsules, or planetary systems.»

## Miriam Isasi

*Resina, brea y glicerina*  
Installation

«I'm currently creating the interactive context which is the most important pillar supporting this project. In the meanwhile, I'm continuing with the conceptual work of reflection and research, as well as developing a technical experimentation process to explore the creative possibilities of expanded reality. In the proposal, the relationship between the real and virtual is an expanded field where art and science seek to create new iconicities, debating on the muse concept to make visible the work by contemporary creators, from new performances.»

## Iker Vázquez

*Az Reality Lab*

Performance and audiovisual



Iker Vázquez



«A lake can be an empty or full place, whose pre-existence could be a name, i.e. Lendia, etched in rock or on the wind banks. This project will be divided into two stages: the first one will be based on the birth, right there, exploring with video and audio, an intimacy acknowledging fleeting or hyper-slow changes. And the second one will take place here at Azkuna Zentroa. Where once there was a lake, there will be sculptures. Song and images? A double echo.»

## Elena Aitzkoa

### *Lendia Song*

Audiovisual, sculpture and performance

«What is normality? Nobody knows. Neither you, nor I. Nobody. That's why you have to invent it. You have to manufacture it. That's why they sell it to us. It has to be sold, as if it were a new dress. It's difficult, if not impossible, to define and delimit it in these convulsive times, in the midst of a pandemic. Are these new times, marked by uncertainty, really new? Those who dedicate their existence to the marvellous world of culture in any of its forms and expressions find themselves in the throes of a tsunami, which has turned everything upside down. «And now, what?» Do we cut the pack? Do we reset? Do we simply adapt to whatever is coming? Do we create our own normality? Deep down, do we really want to live in dystopia? Even if it's a B series. And a Z series? When destiny catches up with us, if there's really a destiny, only a clear line of thought will be capable of relieving our consciences: my reality is mine, and I'll share it the way I do with my freedom. However, nobody's going to interfere with my personal non-transferable idea of normality. Pick your own normality, there are gazillions. Right at this very moment, hundreds of thousands are being built, little by little, brick by brick, but non-stopping.

We want your 'normality' in any format, analogical or digital. We want your possibilities. A thousand and one. And we want you to send us your images with your name/ alter ego/nickname and a link (RRSS - Facebook, Twitter, Instagram, TikTok, web or similar)».

## Borja Crespo & Raquel Meyers

### *Elige tu propia normalidad*

Digital cultures



Raquel Meyers y Borja Crespo

\*Call deadline 4th April. Consult rules at [azkunazentroa.eus](http://azkunazentroa.eus) or [eligetupropianormalidad.com](http://eligetupropianormalidad.com)

The projects chosen through **Babestu. Extraordinary support programme for contemporary creation**, are led by artists with different profiles and careers. All of them are linked to the programme and always have a public part, either through the work done or their creative processes.

## AZKUNA ZENTROA ASSOCIATED ARTISTS

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

Sra Polaroiska (Alaitz Arenzana and María Ibarretxe), AZ Associated 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.



---

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.

---

 [cargocollective.com/srapolaroiska](http://cargocollective.com/srapolaroiska) -  [sra polaroiska](https://twitter.com/srapolaroiska)

### Oscar Gómez Mata *Makers*

Oscar Gómez Mata, AZ Associated 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).



---

**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.

---

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

### Laida Lertxundi. *Zortzi Topaketa (Eigh meetings)*

Laida Lertxundi will be an AZ Associated Artists in the forthcoming years, to carry out the work *8 meetings*, 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](http://laidalertxundi.com)

## AZKUNA ZENTROA ASSOCIATED RESEARCHERS

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

**Aimar Arriola** is an **AZ Associated 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.



Img.: Helena Goñi, 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 an AZ Associated Researcher.

---

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

### **Isabel de Naverán** *La ola en la mente (The wave in the mind)*

**Isabel de Naverán** will be the new **AZ Associated Researcher**, starting in 2021. A Doctor of Arts from the UPV/EHU and member of the research group Artes, Madrid, she explores the intersection between art, contemporary choreography and performance in curatorial, editing and writing projects. As an **Az Associated Researcher**, she will develop the project *La ola en la mente*, focused on somatic writing as a way of listening and curating.



Img.: Mabelen de Pedro

---

**ISABEL DE NAVERÁN** (Getxo, 1976). In 2010 she founded Bulegóa z/b together with Leire Vergara, Miren Jaio and Beatriz Cavia, a project to which she was associated with until 2018. Since 2017, she has been in charge of the performing arts curatorship of the Reina Sofía Museum. Between 2016 and 2018, she was the curator of the *Elipsiak* dance cycle in Az and in 2019, together with Julia Morandeira, of *Un lugar en el que poder hundirse*, in Getxo. Between 2020 and 2021, she has been the curator of the *XXVI Jornadas de Estudio de la Imagen: Por qué cuerpos, Para qué historias*, at the Dos de Mayo Art Center in Móstoles, Madrid. Her research maintains a concern for time, from her doctoral thesis on the production of cinematographic time in expanded choreography (2010), to current projects focused on bodily transmission and the revision of the concept of historical time from ephemeral and fleeting practices. Since 2016 she has been developing the *Envoltura, historia y síncope* project, with which she continues to this day.

---

**AZ Associated Artists and Researchers** 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.



# Artoteka

## Everyday Spaces for Art

Artoteka, the platform for the loan of contemporary art works and mediation between artists and citizens, inhabits until 11th April the Galeria Mediateka space within the framework of Lanean, the processes support programme.

The purpose of this artistic mediation project is to create new audiences for and publicise the work of local artists. The Artoteka platform loans works of art and mediates with creators to bring their art closer to everyday life and different audiences. The project emerged in response to the need to create new ways of disseminating and spreading contemporary art, of forming connections between contemporary art and society, and promoting new economic models for artists.

### How does it work?

Artoteka includes a collection of works by ten local artists, designed specifically for the project, and demonstrates the diversity and richness of contemporary art creation at the local level. It is a hybrid collection with works from various disciplines (drawing, photography, painting, sculpture, video, etc.) that seeks to showcase themes of interest to the artists by linking art to other areas of knowledge.

The users select one or more of these works to borrow for their homes, workplaces or studios. The works are loaned for at least 3 months and the transporting and set-up process is supervised by the Artoteka team.

For each loan, mediation activities are designed based on the space and the needs and interests of the users and artists. In this way, spaces are created that allow artists and communities to meet and reflect collectively on the works and their meaning.

The aim of Lanean. Program to support artistic processes is to support the production of artistic works, bringing them closer to public communities, either through the completed work or through creative processes.

The Mediateka BBK organises the Gure ARTEan educational programme in collaboration with Artoteka. Further information: page 66.



Until April 11

Monday to Saturday:

10 a.m. - 8 p.m.

Sundays:

10 a.m. - 2 p.m.

Galeria Mediateka (Mediateka BBK)

Free admission until full capacity is reached



Artists taking part:

Belén Cerezo, Helena Goñi, Juana García, Mawatres, Raisa Alava, Raquel Asensi, Raquel Meyers, Saioa Olmo, Tunipanea, Victoria Ascaso





## RESIDENT COLLECTIVE PROGRAMME

# Kinu

## Tractora Koop. E.

Usue Arrieta and Ainara Elgoibar, from the artist cooperative [Tractora Koop.](#), develop the Kinu project within the framework of the [Azkuna Zentroa Resident Collectives programme](#). Kinu is a platform for programming, viewing and discussing audiovisual productions by artists; a quarterly meeting point in which an artist is invited to present his/her work and share with him/her a workshop to reflect as a group on that type of practice and its specificities. This project consists of three parts:

### Public presentation

The quarterly sessions begin with the screening and public presentation of the guest artist's work, followed by a small discussion. Kinu began with a pilot session [Kinu#1](#) with artist [Elena Aitzkoa](#). It carried on as a resident collective in AZ in September with session [Kinu#2](#), with [Maddi Barber](#) as guest, continuing with [Kinu#3](#) in November, with a session dedicated to the filmmaker [Sabine Groenewegen](#) (The Hague 1985), and continues in April 18 and 25 with [Kinu#4](#), in a double session with [Andrés Duque](#) as a guest.

### Lantaldea

After each public presentation, there is a session directed by the artist together with a stable working group ([Lantaldea](#)), whose dynamics are tailored to each guest. The [Lantaldea#1](#) and [Lantaldea#2](#) work sessions were focused on filming, with an audiovisual work as a result. It was shot in 16mm, edited

on camera, developed and projected on the same day of the session. [Lantaldea#3](#) revolved around the act of assembling a film from other materials, initiating with the master class held by [Sabine Groenewegen](#).

On April 17 and 24, [Lantaldea#4](#) will take place. It will be directed by the filmmaker [Andrés Duque](#), and the techniques developed by Augusto Boal to film improvisation will be worked on. The methodology developed by Boal since the seventies, which he called Theater of the Oppressed, understands that whoever transforms reality becomes the actual act of transforming.

### Distirak

Finally, the project is completed with a text ([Distirak](#)), prepared by a person from the working group, in which the experience of each [Lantaldea](#) is collected. In the first session that took place in Azkuna Zentroa, the [Distirak#2](#) text was written by the audiovisual artist [Ander Pérez](#). [Distirak#3](#) was created by the artist [Pablo Marte](#), and it will be the artist [Leire Aranberri](#) (Bilbao, 1993) who will work on [Distirak#4](#). After graduating in Medicine from the UPV/EHU, Leire traveled to India where she learned about Butoh dance at the Subbody Butoh School. Since then, she has attended and worked with artists who study movement from improvisation such as Mal Pelo, Imre Thormann, Gio Ju or Yumiko Yoshioka, among others.

Through the **Resident Collective** programme we closely work together with groups in their work with artistic forms and contemporary culture from very diverse ways and viewpoints, favouring mutual complicity when it comes to articulating the cultural programme.

See the programme for the next [Kinu#4](#) session on page 44.

## ARTISTIC RESIDENCIES

# Open Calls and residencies 2021-2022

The support programme for contemporary creation is articulated through several calls aimed at promoting projects via a strategy focused on accompaniment, complicity and mutual reward.

This relationship with artists enables us to share creative practice, favouring other production process times, as well as mediate with the artistic community, active cultural agents and society.

Several creation accompaniment programmes are currently active, while other new calls are made.

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

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

### **Babestu. Support programme for contemporary creation**

**Call for projects aimed at fostering artistic creation and dissemination.**

**From 15 March to 31 May 2021**

Lantegia. Laboratory of ideas

In 2020 Azkuna Zentroa launched the first **Babestu** call as an extraordinary support programme for contemporary creation in response to the exceptional circumstances stemming from the COVID-19 crisis. Hence the need in 2021 to continue to foster artistic creation, furthering these gestation processes and assisting people in the development of their projects.

The purpose is to foster the support and dissemination of contemporary creation and culture, stimulating the exchange of experiences, ideas and views, and likewise supporting the local creative fabric in its multidisciplinary and transversal dimension.

Within the framework of this call, five artistic practice projects related to the Centre's

programme lines will be selected, one of which must address the issue of writing and the word, and enter into dialogue with the BBK Mediateka.

Babestu likewise seeks to be a tool at the service of artists in the undertaking of creative projects related to the Centre's programme and lines of action. It also facilitates the communities of public's introduction to contemporary artistic reflection, and creates discussion positioning culture as a tool for transformation. The call prioritises the selection of projects meeting these requirements, with an emphasis not so much on the end product but rather on its execution.

Babestu is framed within Lantegia. Laboratory of Ideas, located in the third building of the Centre, dedicated to the production and visualisation of artistic projects. The selected artists, in addition to the support, advice and mediation of Azkuna Zentroa, will receive 6,000 Euros.

## **Komisario Berriak (KB)**

15 March to 15 April 2021

**Komisario Berriak (KB)**, opens a new call for applications in order to continue its curatorship support function by making visible those projects which address artistic practices related to the Basque Country in recent decades

**Komisario Berriak (KB)** is a collaboration project of the Department of Education, Culture and Linguistic Policy of the Basque Government and Azkuna Zentroa (Bilbao), Artium (Vitoria) and Tabakalera (San Sebastián) that seeks to develop the curatorship practice in the Basque context and foster the formation of new professionals. Each of the centres participating in the project proposes a distinct line of work. Azkuna Zentroa's line of work is a type of curatorship which is capable of displaying an artistic conception from which any exhibition or other device or methodology functions as a transit chapter, though permeated with prior research and knowledge.

---

## **Artistic Practices Residency**

Until 31 May 2021

The **Artistic Practices Residency** fosters exchange between artists from Cuba and the Basque Country by means of a research period in both spaces, favouring research and work in different artistic and local contexts. The call is run in collaboration with the **Artista x Artista** programme, carried out in Havana by Estudio Carlos Garaicoa Studio.

## **Contemporary Dance Residency**

Until April 2022

The Contemporary Dance Residency is carried out in collaboration with the Dansateliers Centre for Dance Creation and Exhibition in Rotterdam (The Netherlands). This residency is intended for dance professionals and is carried out in two stages. The first stage, which will take place at Azkuna Zentroa, is focused on the creation and research process of a choreography; and in the second stage, which will take place in Rotterdam, the resident will receive artistic advice and mentoring from the Dansateliers' team.

---

## **Lanean. Artistic processes support programme**

Continuous calls for applications

The Lanean call is intended for artists, creators, companies, and collectives with projects which explore new forms of developing artistic practices, framed within the Centre's programme lines and designed to be shared with some of the Centre's public.

Through this call, several artistic, cultural and creative projects related to various disciplines will be selected for their development and presentation in different Azkuna Zentroa spaces in the second half of 2021.



The Banco Sabadell Foundation is sponsoring the Azkuna Zentroa - Alhóndiga Bilbao's Artistic Residencies Programme as part of its efforts to promote and disseminate art and culture.



Azkuna Zentroa - Alhóndiga Bilbao's Artistic Residencies Programme is supported by the Etxepare Basque Institute.



Băbestu. Extraordinary support programme for contemporary creatio

## EDUCATIONAL PROGRAMME



# Experimentation and prototyping revolving around mediation

---

In 2021 we continue to advance the 2019-2023 Programme Project, attending to cultural mediation as a transversal practice in programming and also as a process of shared reflection.

The purpose is for people to establish an active relationship with the space and what happens in it, approaching it through reflection, conversation, debate, action... It aims to go beyond the merely artistic or cultural, and foster new experiences around art. For this reason, mediation is integrated into the very idea of programming, in dialogue between

agents, artists and groups involved with all public communities and in all activities, and always from a local and international perspective.

To this end, a process of experimentation and prototyping has been initiated in collaboration with two multidisciplinary cooperatives focused on artistic education and cultural mediation, [Artaziak](#) and [Tipi Gara](#), dedicated to social transformation in the field of cultural mediation.

### **Artaziak**

---

[Artaziak](#) will undertake an investigation into the possibilities, potentialities and opportunities which exist for Azkuna Zentroa to continue developing its mediation work in a more conscious, positioned, transformative manner, and in accordance with its project-programme.

This process is divided into several phases. On the one hand, a comprehensive diagnosis will be carried out which, based on a specific theoretical framework, will examine both Azkuna Zentroa as well as other inspiring agents of the environment. And on the other hand, a series of conclusions, core ideas and objectives will be drawn up, to specify key lines of action. Finally, a selection of these actions chosen in collaboration with the centre will be compiled in a report. This will be a tool shared between [Artaziak](#) and Azkuna Zentroa to be used with the purpose of extending the work that is already being carried out.

---

**ARTAZIAK** is a social project. They work on cultural diversity and difference, and contribute to the fostering of critical sense in people in order to create cultural, political and social changes.

---



---

## Tipi Gara

### *Inventario del rellano*

*Inventario del rellano* is the mediation project developed by the [Tipi Gara](#) cooperative. It starts from a participatory exploration to activate other forms of listening and approaching the context, through the collective creation of a multisensory inventory; an invitation to build other stories based on taking inventory of the apparently insignificant, the inadvertent, and the unseen.

In this framework, [Tipi Gara](#) is launching various workshops that will take place throughout this quarter with the aim of working on the *Inventario del rellano* through the expedition. Using the logic of walking, drifting, traveling and relating to space, and placing the body and attention on other things and ways as a starting point, the intention is to focus on the invisible through the senses: hearing, smell and touch.

Participants will use other tools and strategies to identify objects, people, plants, sounds or materials that have so far gone unnoticed. «We will walk slowly. We will ask ourselves: What is happening around us? From what trees are the leaves that we find on the ground? Since when have they been here? Where does the stone that lifts this building come from? And the smell of coffee? What is its story? What conversations do we catch in passing?» as explained by [Tipi Gara](#).

Thus, the activity will begin with a multisensory data capturing tour, followed by a meeting for sharing and reflection. The inventory will be shaped and formed by all the participants, which will then become an exhibition and an open story. In this way, the exhibition will be the device that makes the inventory physical, which will be put on the table and articulate another story of the quotidian.

#### PROGRAMME:

**April 13, Tuesday**

6:00 p.m. to 8.15 p.m.

*Inventario del rellano. Hear*

**May 6, Thursday**

6:00 p.m. to 8.15 p.m.

*Inventario del rellano. Smell*

**June 10, Thursday**

6:00 p.m. to 8.15 p.m.

*Inventario del rellano. Touch*

**June 24, Thursday**

6:00 p.m. to 8.15 p.m.

Collective creation session

Lantegia 1

Free entry with online registration

---

**TIPÍ GARA** promotes transformation by creating more autonomous communities, capable of shaping their own future. That is why it works collectively –with a bottom-up logic– using new ideas, methodologies and ways of doing things. They investigate, mix with others and experiment to generate solutions that transform our daily lives and improve the present we inhabit.

---

## EDUCATIONAL PROGRAMME / VISUAL ARTS

### Gure ARTEan

#### Workshops

The Mediateka BBK launches the Gure ARTEan project, an activity fostering the contact with contemporary art for users of Txikiteka and Artoteka, the artistic dissemination and mediation platform in the Mediateka Gallery. Aimed at all the communities of publics from 6 to 12 years.

Gure ARTEan is a co-operative learning platform that furthers critical thought. Its purpose is to disseminate and create awareness of artists' works in the Basque context via the exchange of learning sessions. The purpose of this project is to contribute to the construction of a creative, critical, and participative childhood through informal educational actions and artistic activities.

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

March 12 to April 10

6-12 years

Txikiteka. Mediateka BBK

Language: Basque and Spanish

Free entry with invitation (collect in Az Info) until fill capacity

Check out the program at [azkunazentroa.eus](http://azkunazentroa.eus)

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



---

## EDUCATIONAL PROGRAMME / EXPERIMENTAL MUSIC

### Rafael Martínez del Pozo

**Workshop:** *Escuchando, hacia una música anterior a sí misma (Listening, towards a music anterior to itself)*

Hotsetan. Azkuna Zentroa's experimental music and sound art programme.

From June 11 to 13 the musician Rafael Martínez del Pozo will offer a workshop titled *Escuchando, hacia una música anterior a sí misma* as part of the Hotsetan. Experimental music and sound programme. Through a series of exercises and textual instructions, the participants will create shapes with sound ranging from the recognisable to a shared semi-music, understood as an ecosystem which attracts foreign bodies.

This project is a continuation of the research relaunched by the artist in 2017 under the tentative name of Sesiones de Protomúsica (Protomusic Sessions). As the musician explains, «We're going to make music with several people. Music: In a place, for a period of time in which we share a listening situation and in which we can intervene (or not) by producing sounds. It is also seeing ourselves, moving... There are two rules: First, all participants can be heard regardless of the amplitude of the sound they produce individually. Second, they must not be conditioned by the sound produced by the rest of the participants».

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

11 > 13 June  
Friday > Sunday

Lantegia 1

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

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

## EDUCATIONAL PROGRAMME / LITERATURE

### Txakur Gorria

**Workshop:** *Huts egite saiakerak*

Txakur Gorria, the creative group made up of Malen Amenabar, Mariñe Arbeo, Nerea Ibarzabal and Ane Labaka, present the participatory workshop *Huts egite saiakerak*, intended for schoolchildren over the age of 14. Beyond the literary genre, they understand the essay as an effective medium for creativity. You have to try it periodically, fail and try again. This is one of the ideas around which the workshop will revolve.

*Huts egite saiakerak* intends to develop creativity as freely as possible through various individual and group dynamics, with the purpose of creating a self-portrait of image and word.

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

Wednesday, 29th April  
Lantegia 1  
Basque

Arranged with schools

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

## EDUCATIONAL PROGRAMME / VISUAL ARTS

### Josune Urrutia Asua

**Workshop:** *Así me veo*

The artist Josune Urrutia Asua will lead the workshop *Así me veo* within the framework of the *Fatxada Project. Design, illustration and comics*. Starting from her book with the eponymous title, she proposes approaching the self-portrait as a process of self-knowledge and experiencing viewing oneself through drawing. To do so, she explains how «it is necessary to give yourself permission to experiment, play, discover and be surprised in this process».

*Así me veo* is a proposal that invites observation, exploration, reflection and action in relation to the idea of the self-portrait. «It is also the result of an investigation process and deep experimentation carried out in the first person. As John Berger says "Drawing is not only measuring and arranging on paper, it is also receiving. (...) The drawn image contains the experience of looking», explains the artist.

The workshop is open to anyone interested in the subject as well as drawing, without the need to have any knowledge of this technique.

Use your Bono Bilbao Voucher and/or Bono Kultura Bizkaia Aurrera Voucher when purchasing your tickets.

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

May 24 and 25  
Monday and Tuesday

5:30 p.m. - 7:30 p.m.  
Mediateka BBK. TK202  
30€ / 25€ with AZ Card

Register at AzInfo and  
azkunazentroa.eus

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

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

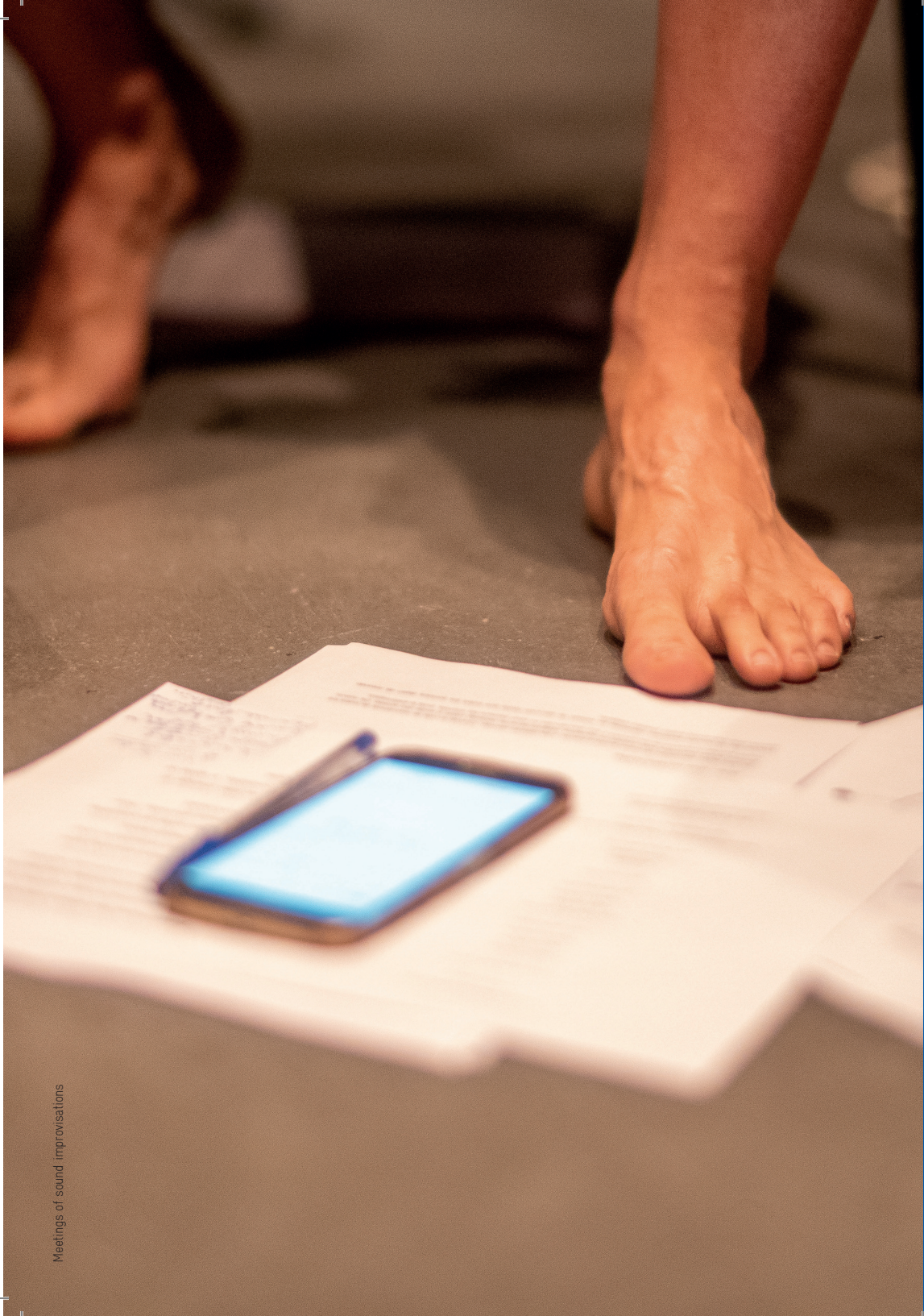
 [josunene](https://www.instagram.com/josunene)

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

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

**bbk** 





Meetings of sound improvisations



# 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.

## Latest publications:

---



### El ensayo empieza aquí

Caniche Editorial

In 2020 it was not possible to hold Gutun Zuria, the Bilbao International Literature Festival, as scheduled. The pandemic prevented the carrying out of the meeting planned under the title *El ensayo empieza aquí*.

The Festival tried to approach the essay beyond its condition as a literary genre, to treat it as a cultural process. And since writing an essay is also reinventing, this oral and face-to-face essay became a written and pre-recorded essay.

Thus, Gutun Zuria 2020 turned into *El Ensayo empieza aquí*, an anthology of articles where the invited authors propose reflections on the reality we are presently living, from their generational, ideological or geographical diversity, in the same way as they would have done in the talks and debates.

*El ensayo empieza aquí*

ISBN: 978-84-120368-9-3

Pages: 207

Format: 190 x 140 mm

Bookbinding: Rustic, stitched

18€



### Mabi Revuelta. Acromática. Una Partida Inmortal

Catalogue of the *Achromatic. An Immortal Game* exhibition by artist [Mabi Revuelta](#), curated by [Susana Blas](#) and co-produced by Azkuna Zentroa (14 October 2020 - 24 January 2021) and Tabacalera Promoción del Arte Madrid (2021). The Project reviews the career of the artist, while also exhibiting *Acromática*, her most recent work. The catalogue completes the project through the texts of Susana Blas, Luís Francisco Pérez and Antonio Gude.

*Acromática. Una Partida Inmortal*

ISBN .978-84-09-22865-2

Pages: 400

Format: 220x270 mm

Languages: Basque, Spanish, English

28€





ISBN: 978-84-451-3832-8 / 2020  
Pages: 323  
Format: 230 x 167 mm  
Languages: Basque, Spanish, English  
20€

## Todos los conciertos, todas las noches, todo vacío.

Catalogue of the *Todos los conciertos, todas las noches, todo vacío* exhibition by artist Ana Laura Aláez, curated by Bea Espejo and co-produced by Azkuna Zentroa (20 May - 26 September 2021) and Centro de Arte Dos de Mayo, CA2M (8 November 2019 - 26 January 2020). The exhibition shows some of Ana Laura Aláez's most recent works in dialogue with others from her early career. The catalogue includes basic texts that frame the work of the artist, written by Bea Espejo, Sonia Fernández Pan, María José Belver, Ángel Bados, Paul B. Preciado and Ana Laura Aláez.



*Azkuna Zentroa – Alhóndiga Bilbao. De almacén de vinos a Centro de Sociedad y Cultura Contemporánea*  
ISBN: 978-84-09-25366-1 / 2021  
Pages: 147  
Format: 165x240 mm  
Languages: Basque, Spanish  
26€

## Azkuna Zentroa - Alhóndiga Bilbao. From a wine warehouse to a Society and Contemporary Culture Centre

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.

### What's more ...



**Never Real / Always True**  
Book-Catalogue



**11th edition of Feminist Perspectives in Artistic Productions and Theories of Art Course**



**Angela de la Cruz. Homeless**  
Book-Catalogue



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

# EXHIBITIONS

## EXHIBITION HALL

FROM OCTOBER 14 TO APRIL 11

**Mabi Revuelta**

*Acromática. Una Partida Inmortal*

FROM MAY 20 TO SEPTEMBER 26

**Ana Laura Alález**

*Todas las noches, todos los días, todo vacío*

FROM OCTOBER 28 TO FEBRUARY 27

**Roma Akademia**

## BAT ESPAZIOA. LANTEGIA. LABORATORY OF IDEAS

FROM APRIL 22 TO JUNE 13

**Elena Aitzkoa**

*Lendia song*

NEXT

**Irati Inoriza**

*Nadie se baña dos veces en el mismo río, sino en el pantano mismo*

FROM OCTOBER 28 TO FEBRUARY 27

**Roma Akademia**

## GALERIA MEDIATEKA BBK

FROM JANUARY 20 TO APRIL 1

**Artoteka**

FROM MAY 27 TO SEPTEMBER 26

**Miriam Isasi**

*Resina, brea y glicerina*

FROM OCTOBER 28 TO FEBRUARY 27

**Roma Akademia**



Mabi Revuelta. Acromática. Una Partida Inmortal.

## dendAZ. THIS IS BASQUE DESIGN

AZKUNA ZENTROA'S SHOP

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

dendAZ online: a window open to design and craftsmanship committed to sustainability



dendAZ. This is Basque Design, the Azkuna Zentroa store, is a dynamic and striking showroom, located in the Atrium of Cultures, where you can find exclusive products made by approximately thirty artists, creators and artisans from the local context who are committed to sustainability.

The range is wide: from fashion and stationery to books and toys, jewellery, accessories or decoration, and a vast selection of cultural items. You can also purchase art catalogues and books related to the Centre's cultural programme, as well as corporate merchandising, produced by local suppliers.

dendAZ. This is Basque Design has its extension in the online store ([dendaz.azkunazentroa.eus](http://dendaz.azkunazentroa.eus)). It is a window open to design as a shopping experience, which maintains the differential of this project: the visibility of local talent. Therefore, from anywhere and at any time, it is possible to purchase the majority of the products and all publications of the Centre, and to discover the work of the professionals who make up the dendAZ community.

The presence of [DendAZ. This is Basque Design](http://DendAZ. This is Basque Design) in the virtual sphere will expand in the coming months to Homo Faber Guide ([www.homofaberguide.com](http://www.homofaberguide.com)), the digital guide which

compiles reviews of professionals, museums, galleries and stores throughout Europe, generating a route of experiences as regards craftsmanship and design.

### **Abad Diseño, Tytti Thusberg and Ekomodo join the dendAZ community**

This quarter, three projects are joining [dendAZ. This is Basque Design](http://dendAZ. This is Basque Design). They are based on different products but united by their interest in sustainability through design.

They are the contemporary furniture editor [Abana Bilbao -Lucas Abajo](http://Abana Bilbao -Lucas Abajo) and [Laxmi Nazabal](http://Laxmi Nazabal)- who design and manufacture furniture and accessories with their own identity, inspired on local materials and influenced by the Atlantic style; [Tytti Thusberg](http://Tytti Thusberg), Finnish artist and designer based in San Sebastian-Donostia, who proposes sustainable emotions through her ecological fashion designs; and [Eko-REC \(Ekomodo\)](http://Eko-REC (Ekomodo)), the only industrial company in Europe which not only recycles but similarly transforms that recycling into its own products, converting textiles into products for everyday use.

All three will present their proposals this quarter within the framework of the [Euskal Disenuaz](http://Euskal Disenuaz) programme to be held in April and June.

[Más información: págs. 24 y 25](#)

## ACTIVITY CALENDAR

## ACTIVITY CALENDAR / APRIL

<b>UNTIL APRIL 11</b> (from October 14, 2020) <span style="float: right;">+INFO</span>			
Consult the timetable	Mabi Revuelta <i>Acromática. Una Partida Inmortal</i>	VISUAL ARTS / EXHIBITION	Page 18
<b>APRIL 3 / Saturday</b> <span style="float: right;">+INFO</span>			
12:00 p.m.	Gure ARTEan Workshop: <i>Todas las mañanas del mundo. The new world</i>	EDUCATION PROGRAMME / LIVE ARTS	Page 68
<b>APRIL 7 AND 8 / Wednesday and Thursday</b> <span style="float: right;">+INFO</span>			
Consult the timetable	Bilbao Aurrera Zinebi 2020 Presentation of selected projects	CINEMA AND AUDIOVISUALS	Page 49
<b>APRIL 9 / Friday</b> <span style="float: right;">+INFO</span>			
5:00 p.m.	Gure ARTEan Workshop: <i>Montes Bocineros. Naturako ahotsak</i>	EDUCATION PROGRAMME / LIVE ARTS	Page 68
<b>APRIL 10 / Saturday</b> <span style="float: right;">+INFO</span>			
12:00 p.m.	Gure ARTEan Workshop: <i>Creando seres imaginarios: BuruBuru</i>	EDUCATION PROGRAMME / LIVE ARTS	Page 68
<b>APRIL 13 / Tuesday</b> <span style="float: right;">+INFO</span>			
5:00 p.m.	Tipi Gara Workshop: <i>Inventario del rellano. Oir</i>	EDUCATION PROGRAMME	Page 66
<b>APRIL 14 / Wednesday</b> <span style="float: right;">+INFO</span>			
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Esa pareja feliz (1953) That happy couple</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42





APRIL 15 / Thursday			+INFO
7:00 p.m.	Oscar Gómez Mata-L'Alakran with Juan Loriente <i>Makers</i>	LIVE ARTS / THEATRE	Page 32
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Esa pareja feliz (1953) That happy couple</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
APRIL 16 / Friday			+INFO
7:00 p.m.	Oscar Gómez Mata-L'Alakran con Juan Loriente <i>Makers</i>	LIVE ARTS / THEATER	Page 32
APRIL 18 / Sunday			+INFO
12:00 p.m.	Kinu#4: Andrés Duque <i>Ensayo final para utopía (2012)</i>	CINEMA AND AUDIOVISUALS	Page 44
FROM APRIL 22 TO JULY 4			+INFO
Consult the timetable	Elena Aitzkoa <i>Lendia Song</i>	VISUAL ARTS / EXHIBITION	Page 22
APRIL 21 / Wednesday			+INFO
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Bienvenido Mr Marshall (1953) Welcome Mr. Marshall</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
APRIL 22 / Thursday			+INFO
6:30 p.m.	Abad Diseño, Tytti Thusberg and Ekomodó <i>Design and circular economy</i>	DENDAZ. THIS IS BASQUE DESIGN	Page 24
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Bienvenido Mr Marshall (1953) Welcome Mr. Marshall</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
APRIL 25 / Sunday			+INFO
12:00 p.m.	Kinu#4: Andrés Duque <i>Carelia: Internacional con monumento (2019)</i>	CINEMA AND AUDIOVISUALS	Page 44

## ACTIVITY CALENDAR / APRIL

APRIL 28 / Wednesday			+INFO
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Calabuch (1956)</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
7:00 p.m.	Eraeran + Radithor + <i>In Memoriam Jon Higging</i> by Alvin Lucier + Testura Concert	LIVE ARTS / EXPERIMENTAL MUSIC	Page 36

APRIL 29 / Thursday			+INFO
Consult the timetable	Txakur Gorria Taller: <i>Huts egite saiakerak</i> Arranged with schools	EDUCATION PROGRAMME / LITERATURE	Page 69
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Calabuch (1956)</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42

## ACTIVITY CALENDAR / MAY

MAY 5 / Wednesday			+INFO
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Los jueves, milagro (1957) Miracles of Thursday</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42

MAY 6 / Thursday			+INFO
5:00 p.m.	Tipi Gara Workshop: <i>Inventario del rellano. Oler</i>	EDUCATION PROGRAMME	Page 66
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Los jueves, milagro (1957) Miracles of Thursday</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42

## ACTIVITY CALENDAR / MAY



FROM <b>MAY 7 TO 14</b>			+INFO
Consult the timetable	FANT. Bilbao Fantastic Film Festival	CINEMA AND AUDIOVISUALS	Page 48
<b>MAY 12 / Wednesday</b>			+INFO
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Plácido (1961)</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
<b>MAY 13 / Friday</b>			+INFO
Consult the timetable	Aimar Arriola in conversation with Pablo Marte <i>Un deseo de forma</i>	VISUAL ART / MEETING	Page 28
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Plácido (1961)</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
FROM <b>MAY 17 TO 21</b>			+INFO
Consult the timetable	Zinemagileen artean. 10th Film Caravan produced by Women	CINEMA AND AUDIOVISUALS	Page 48
<b>MAY 19 / Wednesday</b>			+INFO
5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>El verdugo (1963) The executioner</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
<b>MAY 20 / Friday</b>			+INFO
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>El verdugo (1963) The executioner</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 42
FROM <b>MAY 20 TO SEPTEMBER 26</b>			+INFO
Consult the timetable	Ana Laura Aláez <i>Todos los conciertos, todas las noches, todo vacío</i>	VISUAL ARTS / EXHIBITION	Page 20

## ACTIVITY CALENDAR / MAY

---

### MAY 24 / Monday

[+INFO](#)

5:30 p.m.	Josune Urrutia Asua Workshop: <i>Así me veo</i>	EDUCATION PROGRAMME / VISUAL ARTS	Page 69
-----------	--	---	---------

---

### MAY 25 / Tuesday

[+INFO](#)

5:30 p.m.	Josune Urrutia Asua Workshop: <i>Así me veo</i>	EDUCATION PROGRAMME / VISUAL ARTS	Page 69
-----------	--	---	---------

---

### MAY 26 / Wednesday

[+INFO](#)

5:00pm p.m.	Luis García Berlanga, the chronicler of the 20th <i>La escopeta nacional (1978) The national shotgun</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
----------------	---	--	---------

---

### MAY 27 / Wednesday

[+INFO](#)

7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>La escopeta nacional (1978) The national shotgun</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
-----------	---	--	---------

---

## ACTIVITY CALENDAR / JUNE



FROM MAY 20 TO SEPTEMBER 26			+INFO
Consult the timetable	Ana Laura Aláez <i>Todos los conciertos, todas las noches, todo vacío</i>	VISUAL ARTS / EXHIBITION	Page 20
JUNE 2 / Wednesday			+INFO
4:30 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Patrimonio nacional (1981) National heritage</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
JUNE 3 / Thursday			+INFO
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Patrimonio nacional (1981) National heritage</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
JUNE 8 / Tuesday			+INFO
6:30 p.m.	Abana Bilbao, Elena Ciordia and MR Laspiur <i>Inspirations to create a style</i>	THIS IS BASQUE DESIGN	Page 25
JUNE 9 / Wednesday			+INFO
4:30 p.m.	Luis García Berlanga, the chronicler of the 20th <i>La vaquilla (1985) The heifer</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
JUNE 10 / Thursday			+INFO
5:00 p.m.	Tipi Gara Workshop: <i>Inventario del rellano. Tocar</i>	EDUCATION PROGRAMME	Page 66
6:55 p.m.	Luis García Berlanga, the chronicler of the 20th <i>La vaquilla (1985) The heifer</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
JUNE 11 / Friday			+INFO
Consult the timetable	Rafael Martínez del Pozo Workshop: <i>Escuchando, hacia una música anterior a sí misma</i>	EDUCATION PROGRAMME / EXPERIMENTAL MUSIC	Page 68

## ACTIVITY CALENDAR / JUNE



### JUNE 12 / Saturday

+INFO

Consult the timetable	Rafael Martínez del Pozo Workshop: <i>Escuchando, hacia una música anterior a sí misma</i>	EDUCATION PROGRAMME / EXPERIMENTAL MUSIC	Page 68
-----------------------	---	--	---------

### JUNE 13 / Sunday

+INFO

Consult the timetable	Rafael Martínez del Pozo Workshop: <i>Escuchando, hacia una música anterior a sí misma</i>	EDUCATION PROGRAMME / EXPERIMENTAL MUSIC	Page 68
-----------------------	---	--	---------

### JUNE 16 / Wednesday

+INFO

5:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Todos a la cárcel (1993) Everyone off to jail</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43
-----------	--	--------------------------------------	---------

### JUNE 17 / Thursday

+INFO

Consult the timetable	Laida Lertxundi <i>8 Encounters</i>	CINEMA AND AUDIOVISUALS	Page 46
7:00 p.m.	Luis García Berlanga, the chronicler of the 20th <i>Todos a la cárcel (1993) Everyone off to jail</i>	CINEMA AND AUDIOVISUALS / ZINEMATEKA	Page 43

### JUNE 18 / Friday

+INFO

Consult the timetable	Laida Lertxundi <i>8 Encounters</i>	CINEMA AND AUDIOVISUALS	Page 46
-----------------------	--	-------------------------	---------

### JUNE 24 / Thursday

+INFO

5:00 p.m.	Tipi Gara <b>Collective creation session</b>	EDUCATION PROGRAMME	Page 66
7:00 p.m.	MDV Danza <i>Arquitectos del Aire (Alhóndiga)</i>	LIVE ARTS / DANCE	Page 34



## GENERAL INFORMATION

### CENTRE OPENING HOURS DURING THE STATE OF EMERGENCY

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

---

### 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 3 and a maximum of 6 people.

#### GROUP VISITS:

If you would like to do a group visit (6 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 companies).

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)

\*The number of people per visit may vary depending on the measures which may be adopted at any given moment to control the pandemic. Further information at [azkunazentroa.eus](http://azkunazentroa.eus)

---

### 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.

We should like to remind you that the Az Card is personal and non-transferable. Please bring it with you at all times to obtain discounts when purchasing your tickets at Az Info.

---

### ACCESSIBILITY

Azkuna Zentroa is a friendly, open and accessible space for everyone. We work on the continuous improvement of the space and the programme to ensure that all audiences have a rewarding experience, are able to participate in the creative processes, and experience, share and enjoy culture on equal terms. Should you require any specific information, please proceed to AzInfo, the information point located in the Atrium.

---

### GOLEM ALHÓNDIGA CINEMAS

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

---

### YANDIOLA, THE BOAR, HOLA BAR

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

## AZKUNA ZENTROA, A SAFE SPACE

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: