

society and contemporary culture

PROGRAMME
ENGLISH

JANUARY FEBRUARY MARCH 2022



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Cover image: Tomo Estudio

Una voz para Erauso

Epílogo para
un tiempo trans

Cabello/Carceller

Curator: Paul B. Preciado

Exhibition produced by Azkuna Zentroa - Alhóndiga Bilbao

In March 2022, the exhibition hall opens to the work of the artistic collective [Cabello/Carceller](#) (Helena Cabello and Ana Carceller) with the exhibition *Una voz para Erauso (A Voice for Erauso)*, a project that associates the construction of historical narrative with contemporary queer and trans politics.

Through their interdisciplinary work, Cabello/Carceller use installation, performance, fictional accounts and video to question the hegemonic modes of representation in visual practices and propose critical alternatives.

In this case, the project commences with the artists' encounter with a portrait

that is as fascinating as it is unusual: the portrait that (probably) Juan van der Hamen made of Catalina de Erauso dressed as an lieutenant of the Spanish colonial navy in 1626 and which today belongs to the Kutxa collection. Erauso, who was born in Donostia in 1592 and was assigned female sex and given the name Catalina, is often better known as “the Lieutenant Nun”. This is partly due to her autobiography, in which she narrates the adventures of a young girl who escaped from a convent “dressed as a man” and later travelled as a soldier and merchant (under the names of Francisco de Loyola, Juan Arriola, Alonso Díaz Ramírez de Guzmán... and Antonio Erauso, among others) to the lands colonised by the Spanish empire from Chile to Mexico.

As Paul B. Preciado, curator of the exhibition, notes “the portrait of Erauso as a man could be considered one of the first “transvestite” portraits in the history of Renaissance art.” But, he adds, “Erauso is, like her portrait, a figure of shadows.” “Against the completely black background of the oil painting, a stern face emerges, but with an unsettlingly gentle gaze that cannot be described as masculine or feminine. However, her involvement in the genocide of the Mapuche and her position in the colonial market make her an awkward figure in trans history”. For this reason, the aesthetic of the exhibition is, like Erauso's portrait, that of chiaroscuro.

For this artistic project, Cabello/Carceller have created a new “portrait” of Erauso, who is called into question by a gallery of new trans figures.

This audiovisual piece, produced by Azkuna Zentroa, was filmed by Doxa

Produkcioak and has Alberto sin Patrón as costume designer and Mursego on music.

The exhibition is thus constructed as an analogue-digital portrait gallery where Erauso (both the historical portraits of 1626 and the new portrait by Cabello/Carceller) meet other representations of Cabello/Carceller's previous work, including *Autorretrato como fuente*, from 2001; *Sin título (Autorretrato)*, from 1994; *Archivo: Drag Modelos* (2007- underway); *Movimientos para una manifestación en solitario* (2021); or *Lost in Transition_un poema performativo*.

The exhibition project is completed with a public programme of activities, the exhibition catalogue and an educational programme of workshop visits, geared towards at secondary schools.

The exhibition *Una voz para Erauso* opens on 10th March and will be open to the public until 25th September 2022.

«...BROTHER NICOLAS SAYS (THAT) HE MET HER AT LA VERACRUZ GARBED AS A MAN WITH SWORD AND DAGGER, SILVER TRIMMINGS, A FEW SPARSE WISPY HAIRS FOR A BEARD. AND HE WAS THE HANDSOME OF THE HANDSOME... HIS NAME WAS DON ANTONIO DE ERAUSO»

Catalina de Erauso,
The Story of the Lieutenant Nun, 1626.



**CABELLO /
CARCELLER**

started their collaboration in the early nineties with the intention of examining the hegemonic means of gender construction in visual practices, proposing critical alternatives from queer positions. They combine the undertaking of their artistic projects with research, writing, curating and teaching. Their work was selected in 2015 for the Spanish Pavilion at the 56th Venice Biennale. It has also been exhibited in solo shows at MUAC (Mexico City, 2019), CA2M in Madrid in 2017, MARCO in Vigo and IVAM

in Valencia in 2016, or in art centres in Denmark, Philadelphia, Madrid, and Buenos Aires, among others. Their projects have likewise been shown in group exhibitions at the Centre Pompidou in Paris (2017), MACBA in Barcelona (2020), Tranzit (Bratislava, 2018), Museo da Electricidade (Lisbon, 2015), MNCARS (Madrid, 2013), Casino Luxembourg or Brooklyn Museum in New York in 2007. They form part of the archive *re.act feminism*. *A performing archive* and are featured in publications such as *Art and Queer Culture* (Phaidon Press) or Jack Halberstam's book *The Queer Art of Failure* (Duke University Press), as well as on the prologue to the Spanish edition of *Female Masculinity* by the same author.



PAUL B. PRECIADO is a philosopher, art curator and writer. He is internationally known for his work on body, gender and sexuality politics. A former Fulbright scholar, he first studied philosophy and gender theory at The New School for Social Research in New York, where he studied with Jacques Derrida and Agnes Heller. He holds a PhD in Philosophy and Theory of Architecture from Princeton University. He has been Director of Public Programmes and the Independent Studies Programme at the Museum of Contemporary Art of Barcelona, Curator of Public Programmes at documenta 14, Kassel and Athens; and curator of the Taiwan Pavilion in Venice with the artist Shu Lea Cheang, among other institutional tasks. He teaches Philosophy of the Body at New York University, as well as other European universities. He is the author of *Countersexual Manifesto*; *Testo Junkie*, *Sex, Drugs and Biopolitics*; *Pomotopia*; *An Apartment on Uranus*; and *Can the Monster Speak?*, all published by Anagrama.

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Cover image: Cabello / Carceller. *Una voz para Erauso. Epilogo para un tiempo trans.* Exhibition



VISUAL ARTS / EXHIBITION

10 MAR. > 25 SEPT.

Cabello / Carceller

*A voice for Erauso. Epilogue for a
trans time*

Curator: Paul B. Preciado

Exhibition produced by Azkuna Zentroa - Alhóndiga Bilbao

The *A voice for Erauso. Epilogue for a trans time* project, by artistic collective [Cabello/Carceller](#), curated by [Paul B. Preciado](#), it sets out the construction of a historical story in relation to contemporary queer and trans policies.

The project started out with Cabello/Carceller coming across a highly fascinating and unusual portrait, probably the one Juan van der Hamen did of Catalina de Erauso dressed as a lieutenant of the Spanish colonial navy in 1626. Today it belongs to the Kutxa collection. Erauso was born in Donostia in 1592 and assigned female gender. She was given the name Catalina, although she was more commonly known as “the lieutenant nun”. This was partly thanks to her autobiography, which tells the adventures of a young woman who fled the convent “dressed as a man” to later travel the lands colonised by the Spanish empire from Chile to Mexico as a soldier and merchant (under the aliases of Francisco de Loyola, Juan Arriola, Alonso Díaz Ramírez de Guzmán and Antonio Erauso, among others).

Cabello/Carceller has created a new “portrait” of Erauso for this project, questioned by a gallery of new trans characters. This audiovisual piece produced by Azkuna Zentroa was filmed with Doxa Produkcioak, with Alberto sin Patrón as wardrobe designer and Mursego for the music.

The exhibition project is completed with a public programme of activities, the exhibition catalogue and an educational programme of visits for the general public.

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March 10 > September 25

Commented visits (45’)

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

Further information at azkunazentroa.eus

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