

Egitasmo honetan proposamen artistikoak eta kulturalak nahasten dira, berrikuntza eta berezitasuna ikerketaren bidez, experimentazioa, elkarritzeta eta arte eta gizarte zientziaren arteko elkargunek, gehienetan pisu teknologiko handi batekin.

BOST 5 saiotan garatuko da. Saio bakoitza zentzumen bati eskainita dago, saio bakoitzean nazioarteko egileen bost bideo izango dira ikusgai. Bost bideo artean bat izango da arrazoia ikusleentzako ekintza sentsoriala inspiratzeko. Saio bakoitzean nazioarteko gonbidatu bat izango dugu, bere lana erlazionatuta egongo da saioan landuko dugun zentzumenarekin eta gainera arte eta gizarte zientziaren ikuspuntutik berritzailea izango da. Saio bakoitzaren amaieran parte harztekoe kintza sentsorial antolatuko da eta egunean zehar jorratutako gaiei buruzko eztabaida.

En este proyecto se combinan propuestas artísticas y culturales que promuevan la innovación y la singularidad a través de la investigación, la experimentación, el diálogo y la intersección entre disciplinas tanto artísticas como sociales, en casi todas las ocasiones con una fuerte carga tecnológica.

Video, música, performance, fotografía, danza. Economía cultural: gastronomía, robótica y diseño industrial. Trabajo social: género y sexualidad. Ciencias sociales: ecología. Ciencias aplicadas: ciencias de la salud,...

BOST se desarrolla a lo largo de 5 jornadas. Cada jornada está dedicada a uno de los 5 sentidos. En cada jornada se visualizarán 5 videos. Uno de estos 5 videos será el inspirador de una actividad sensorial para los espectadores. Cada una de estas jornadas cuenta además con un invitado internacional cuyo trabajo está relacionado con el sentido que trabajamos en ella y es a la vez un proyecto de intersección innovador entre arte y ciencias sociales. Al final de cada jornada se producirá una actividad sensorial participativa y un debate a propósito de los temas tratados durante el día.



**enero
urtarrilak
15
osteguna
jueves**

pic: Daniel Mabrouk

**Entzumena. Gazta jaten eta txokolatearen soinua bilatzen Linz-en
Oído. Comiendo queso y buscando el sonido del chocolate en Linz**

Urtarrilak 15, osteguna, 20:00etan. Kubrick taberna, Villarías Kalea 2. Bilbo. Sarrera doan. Errezeta kulturalak: BOST, lehenengo saioa. Performance, hitzaldia eta bideo emanaldia: "Entzumena. Gazta jaten eta txokolatearen soinua bilatzen Linz-en". Bideo emanaldia eta URSUPPE egitasmoaren aurkezpena. Hurrengo egileen bideoak: Andreas Mares (Austria), Erique Lacorbeille (Italia), Nara Denning (EEBB), Russell Chartier (EEBB), Sylvia Toy St. Louis (EEUU), "Ursuppe" Davide Bevilacqua & Alberto Boem (Italia) **Performance bioteknologikoa.** "Ursuppe" Soinuak sortzen dituen sistema elektroniko-organikoan oinarrituta dago.

Jueves 15 de Enero 20 h. Kubrick Bar, Villarías Kalea 2. Bilbao. Entrada libre.

Recetas Culturales: BOST, primera jornada. Performance, charla y proyección: "Oído. Comiendo queso y buscando el sonido del chocolate en Linz". Proyección de videos y presentación del proyecto URSUPPE. Videos de Andreas Mares (Austria), Erique Lacorbeille (Italia), Nara Denning (EEUU), Russell Chartier (EEUU), Sylvia Toy St. Louis (EEUU),

"Ursuppe" Davide Bevilacqua & Alberto Boem (Italia) **Performance biotecnológica:** "Ursuppe" está basada en un sistema electrónico autoinfluido de base orgánica que produce sonidos.

Bideoak / Programa de video:

Andreas Mares (Austria)

"Gone in 253 seconds" 03:03

The loudest is the silence.



Erique Lacorbeille (Italy)

"Collecting voices to build a conscience"

03:38



Our consciousness is daily built by the world around us. PEACE PIECE: Martin Luther King speech "I Have a Dream" (August 28, 1963) / John Lennon rare peace interview - Denmark (March 25- 31, 1969) / Mother Teresa Nobel Peace Prize (1979) / Mahatma Gandhi speech for Peace (November 16, 1969) / Dalai Lama Nobel Peace Prize (December 11, 1989) LAUGH PIECE: Marilyn Monroe in "Something got to give" incomplete film - 1962 / Morgan

Freeman in "Se7en" - 1995 / Nicole Kidman in "Eyes Wide Shut" - 1999 / Jack Nicholson in "The shining" - 1980 / Hugo Weaving in "The Matrix Revolutions" - 2003 / Vincent Price in Michael Jackson's "Thriller" - 1982 NEW BORN PIECE: Infants POLITICS PIECE: Putin and Obama - speaking about Syria (January 21, 2014) / Gaddafi - speaking about Obama (April 17, 2010) / Queen Elisabeth - speaking about world war (August 1, 2013) / George W. Bush - speaking about the war in Afghanistan (2001) / Lenin speech - "What is soviet power?" (March 1919) / Hitler speech - "Long live the sacred nations of Europe" (January 1, 1945) WAR PIECE: BBC - The day in which the Iraq war started (March 20, 2003) / Terrorists Attacks (September 11, 2001) / Melissa Doi - call from World Trade Center (September 11, 2001) / Afghanistan war / Iraq war / Yugoslav war / Vietnam war

Nara Denning (USA)

"Mosquito's prayer" 02:19



Man, Earth, and Machine.



Russell Chartier (USA)
“Parabolic perspective” 01:31



Before the creation of this piece I have never created an audio component for any of my works. The audio component is usually created by my collaborator, Paul J Botelho. As a visual person I allowed the musical element to be created by another to complete the piece. Given the fact that I was assigned the sense “Hearing” for this project I felt it imperative to create the audio portion myself. I tend to see the world, ideas and abstract principals through a lens of Broadcasting, RF signals and satellite transmissions. It is just something that I understand particularly in a theme of communication. It helps me to define the undefinable. In creating this piece I began thinking about communication, specifically the communication between myself and my wife, Jill Treadwell. When we were young, people would say that we spoke our own language. Never before had I shared a communication so profound or had someone understand me with such ease. It was as though our communication that appeared to be “encrypted” to others could be perfectly deciphered and understood by one another. Unfortunately this began to change over time and we understood each other less and less although there

was always a profound underlying connection. I decided to use this piece as an exploration to determine or better understand what had changed in our communication. The audio and video aspects were not created with an idea in mind. They were created as two separate entities and were never intended to be unified. They were created in two very different states of mind and both without intention. Much of the video in this piece was shot during a time when we were happy. We were in synchronicity in thoughts and were simply having fun with a video camera. Many of the choices and distortions were meant to be complimentary and descriptive of this state of mind. The video depicts us in conversation, both engaged, both on the same frequency. The colors, textures, distortion loops were representative of my feelings and essentially made to relay those feelings to her. This moment, this feeling was documented in a language of color, texture and kinetics that I knew she would understand. The origins of the video component were in fact conceived as a birthday gift for her. The audio was developed when trying to decrypt a hexadecimal biss. code encrypted satellite signal on a Ku2 GPS tracking receiver. As each decryption key was input into the IRD the signal began to reveal aspects of the feed that lay beneath it. I decided to record this as it reminded me of the times that our communication was at its worst. Our communication used to be effortless. Did she stop giving me the decryption code, did I just stop listening? I used to see them

in her eyes, her actions. I'd hear the inflections in her voice, the rhythm of her words. Maybe I'm just not hearing. Maybe I have to pay attention to her words. Were other elements of other broadcasts, other problems, outside transmissions amplifying in the parabolic antenna at a stronger signal and drowning out our broadcast. Was it an uplink issue, was one of us broadcasting too intensely and double illuminating that satellite? We were knocking one another off the bird? When I combined these two components, the audio and the video, the product looked, sounded and felt like what our communication had become. The combination of the components appeared disrupted, the transmission and decoding were tainted. There appeared to be points of synchronicity but they were buried in chaos, encryption and a disconnection that I hadn't realized. To expand upon my perception of our disrupted transmission I began adding elements to both the audio and video components of the piece. The elements added at this point were representative of how I saw these elements when combined as a whole. I added satellite feedbacks of vector scopes and waveform monitors, “standard units of measure”, when routed into each other and challenged they became an element of the disconnection. There was no standard or measurement, the standards were constantly corrupted and redefined. These instruments which I equated as individual ideals or perceptions only added to the disharmony. Sounds from the audio track from the original video where we were happy were interlaced and manipulated. Sounds from the decrypted transmission were stretched and manipulated. The culmination of these 2 components, at least to me represented what our communication had become the majority of the time. I wish we could just give each other the decryption code. We had given each other the code a million times. It is essentially the code to her soul and to mine. Maybe we hurt each other too many times, maybe we didn't want to be heard or to hear anymore. Maybe it was too scary to be understood. When someone can really see you, really hear you, really understand you and they hurt you, the real you, it is devastating. I was forced to ask myself why I continue to watch a broadcast that is only distinguishable a small amount of the time? Its components only become a whole on rare occasions, why don't I change the channel? I can only answer that It's something that I really want to see and to hear and to talk about with someone who gets it, that the times that it is whole makes the rest worth it. I have flipped through the channels and there's nothing else on. The people, stories and broadcasts are all re-runs. I've seen and heard them countless times and I don't think they would really be able to see me, it would be hollow and one sided. *At least there's a chance I can see and hear and be heard and we can watch it together, live it together, eat cheese on the couch and find the chord on the piano that best describes chocolate. I'm listening.*



Sylvia Toy St. Louis (aka Sylviatoyindustries) (USA)
“The sound of being” 01:03



When a newborn's body emerges from its mother's body, if we can hear her, we know she is alive. If we can't hear her, we know she's not breathing and that something has gone wrong with her life. Breathing is being. Last winter I assisted in my friend Paoli's hospice as she spent her last weeks dying of cancer. Sometimes she was so still that as I sat by her bed holding her hand, I could not hear her breathing. Then, suddenly she would start coughing. Her coughing was horrible and shook her body dreadfully. But it was a relief to know she was still breathing.

Ursuppe

by Alberto Boem and Davide Bevilacqua, 2013

albertoboem.com

davidebevilacqua.com

ursuppe-project.tumblr.com

Ursuppe is a sound performance that involves jelly made out of the seaweed “Agar agar” and analog oscillators, in a setup that creates a complex soundscape characterized by unpredictability and uncertainty.

Due to its own properties, Agar agar is an herb used in different fields like gastronomy, electrochemistry, pharmacology and DNA sequencing. When cooked into jelly it creates a semi-solid structure of proteins which can contain different substances that might give to the material particular characteristics. In this case, the salinity allows the flow of electricity. Ursuppe is based on a system made out of different modules of conductive Agar agar, and electronic oscillators and sound amplifiers cast in a jelly-like material. Those islands are interconnected: the resistance of

the jelly modulates the oscillators and the sound produced by the latters is injected back into the mold. This creates a feedback loop that is chemically modifying the material and its properties. These changes will then affect the way the electricity flows through the materials, creating an unstable and self-influencing process.

The performers shape a network of relations between the different islands and modify throughout it the flow of energy. Their action aims to find some interesting music patterns which are emerging from the structure and to try to keep them stable.

This system is producing a stratified and unstable mixture of drones with a variable frequency and oscillating rhythmic figures. A video camera placed above the performers shows on a bigger scale the actions of the performers, their effect on the matter, and its oxidation and liquefaction.

pic: Daniel Mabrouk



**enero
urtarrilak
16
ostirala
viernes**



Dastamena. Crackers eta laranja ura
Gusto. Crackers y zumo de naranja

Urtarrilak 16, ostirala, 20:00etan. Pulimentos del Norte. Cortes Kalea 29-31. 6º E Bilbo. Sarrera doan. Errezeta kulturalak: BOST, bigarren saioa. Performance, hitzaldia eta bideo emanaldia: "Dastamena. Crackers eta laranja ura". Bideo emanaldia eta ACIDABLE egitasmoaren aurkezpena. Hurrengo egileen bideoak: Benna Gaean Maris (Italia), Jaime Rodriguez (España), Lelievre Lievre (Francia), Willehad Eilers (Herbehereak), Dimitri Fagbohoun (Benin). "Acidable" Vesela Mihaylova (Bulgaria) & Veronika Krenn (Austria). Diseinu industrialaren prototipo baten bidezko erakustaldia. Disko-jogailu bat

2015. www.recetasulturales.com

Viernes 16 de Enero 20 h. Pulimentos del Norte. Cortes 29-31. 6ºE Bilbao.

Entrada libre. Recetas Culturales: BOST, segunda jornada. Performance, charla y proyección: "Gusto. Crackers y zumo de naranja". Proyección de videos y presentación del proyecto ACIDABLE. Videos de Benna Gaean Maris (Italia), Jaime Rodriguez (España), Lelievre Lievre (Francia), Willehad Eilers (Países Bajos), Dimitri Fagbohoun (Benin).

"Acidable" Vesela Mihaylova (Bulgaria) & Veronika Krenn (Austria)

Demostración a través de un prototipo de diseño industrial. Se trata de un "tocadiscos" que utiliza el ácido del zumo

da, laranja ura atera berriaren azidoa erabiltzen du soinu eredu desberdinak kontrolatzeko. "Acidable-k" phsentsoreoa, potenziometroak, kodifikatzaile birakariak eta Arduino plaka bat dauzka. Makina honetan laranja bat sakatuz, fruituaren azidotasuna neurten da eta bidez batez musika eredu bat sortzen da. Laranjak biratuz gero tonua, abiadura eta ozentasuna alda daitezke.

<http://vimeo.com/47595413>

de naranja recién exprimido para controlar diferentes muestras sonoras. "Acidable" está provisto de un sensor de pH (acidez), potenciómetros, codificadores giratorios y una placa arduino. Pulsando una naranja en la máquina y apretando el sensor de pH se mide la acidez de la fruta y se desencadena una muestra de música. Como resultado de girar las naranjas, el tono, la velocidad y el volumen de la música se pueden modificar.

<http://vimeo.com/47595413>

Bideoak / Programa de video:

Benna Gaean Maris (aka Benna) (Italia)

"Short movie #1 (adaptation)" 01:53



The crackers of a renown food brand are put under examination: from an analysis under the lens of the apparent handicraft irregularity of the typical small holes to an overview and comparison of the content of a whole packaging. The intent is to underline the non-reality represented by a product-image and let to emerge the hypocrisy of the commercial message that is an emblem of the illusion of a genuine world and of a false nature, unmasked thanks to the very mat-

ter of the product, or in this case by the 39 holes of the crackers. This artwork confirms the interest for the nutrition topic, the relationship between image and substance, and all the social implications such as the mystification of the nature and the creation of an aesthetic model of genuineness, this is to say the need for someone to recognize oneself even in food products that could be defined "food-symbols."

Galletas crackers sometidas a examen. Esta obra confirma el interés por el tema de la nutrición, la relación entre imagen y sustancia, y todas las implicaciones sociales, como la mistificación de la naturaleza y la creación de un modelo estético de lo auténtico, es decir, la necesidad de que alguien se reconozca a sí mismo incluso en los productos de alimentación que se podrían definir como "símbolos alimenticios".



2015. www.recetasulturales.com

Jaime Rodriguez (aka Jaime rguez)

(Spain)

“Remember your mouth’s taste” 03:26



The love gets engage the senses, but this is the desire which reminds the taste of that kiss and those lips. The sweet mouth’s taste. I will love again but a love like that comes only once in a lifetime. Sometimes you ... The bond that binds us reminds us of what we used to be ... will get the best of me ... To me every sense becomes aware..... Leaning forward to taste your loving lips. Performers: Tamara Norniella & jaime Rguez Sound by Otorragie Bright Line from Limited Liability Sounds / Wehwalt / 2013 Directed & edited by jaime Rguez / 2013

Lelievre Lievre (aka Lievre) (France)

“The eternal return” 02:32



A text about the eternal return written by Alain Badiou french philosopher on Purcell hit performed by Florent Mateo. The eternal return is the philosophic looping.

Willehad Eilers (aka Waynehorse)

(Netherlands)

“The punchmovie” 00:53



Taste can be viewed in different ways. Directly in connection to the experience of food and in connection to societies moralcode. In addition, the current way of food consumption seems to have less to do with taste than with boredom. I tried to create a work that is an open question of taste. In viewer and content.

Dimitri Fagbohoun (Benin)

“Black brain” 03:03



In a reverse sequence, we see a man eating a charred food

about the videos

A NEW VIDEOART PROJECT, ABOUT SENSES

F.I.V.E. is the new international videoart project created by Magmart. After the international succes of 100x100=900 Project, and waiting for IX edition of Magmart Festival (that will start on 2014 fall), this new project want explore the five senses. Sight, hearing, smell, taste, touch. Through these senses we interact with the world - and with other human peoples first of all.

They are our interface.

Due fil rouge of Magmart activities and research in videoart field can be summarized in “how videoartists see the world”, it’s clear why this choice. It’s a new step on the same path.

On the same time, the theme of human senses should be an intriguing challenge for artists. And - as already occur for previous project 100x100=900 - this can generate a positive and intense answer by them. This is our (new) challenge.



**FEELINGS
INTERNATIONAL
VIDEOART
EXPERIENCE**



Acidable

by Veronika Krenn and
Vesela Mihaylova

<http://vimeo.com/61467768>
<http://vimeo.com/47595413>
<http://vimeo.com/58779047>

The “Acidable” is an interactive turntable and orange squeezer at the same time. Based on the familiar movement of manually squeezing a citrus fruit, the interaction with the “Acidable” is brought to a new level of playful experience. Depending on the PH value of the freshly pressed citrus juice the machine creates a rhythm, as a result of turning the oranges the sound will be modified.

This work is an interactive experiment which tries to bring back food production into our daily life. The visitor is asked to try out the new playful device and enjoy the freshly pressed orange juice.

Veronika Krenn and Vesela Mihaylova

The artists Veronika Krenn and Vesela Mihaylova met each other in the kitchen and started exploring edible materials as a powerful tool to communicate social-relevant issues. Since more than two years the duo is working together on multi-sensorial experiences, creating edible interfaces, artistic visualizations and food tastifications. Their projects are based on food, the most universal language, cooking techniques and the act of eating. Their collaborative projects have been presented at MNAC, Contemporary Museum of Bucharest; Sonar Festival; Ars Electronica Festival; Goethe Institute Sofia, Bulgaria; TEI'13; and they received the 2014 Gabriele Heidecker Award.

Online Portfolio Veronika Krenn:
<http://www.vkrenn.at/>
Online Portfolio Vesela Mihaylova:
<http://piece-of-plastic.com/>
Taste of Data Blog:
<http://taste-of-data.tumblr.com/>



**marzo
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27
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viernes**



Usaimena. Proust-en magdalena

Olfato. La magdalena de Proust

“Between dog and Wolf”. Escucha con tu piel, ve con tus oídos

Martxoak 27, ostirala. 20:00etan. Harrobia Exhibition Hall. Harrobi Plaza. Bilbo. Sarrera doan. Errezeta kulturalak: BOST, bost zentzumenez. Hirugarren saioa. Bideoak, askaria eta dantza zuzeneko musikarekin. Gonbidatu bereziak: Dantza, Kajsa Sandström (Suedia) eta musika, Frédéric Alstadt (Belgika). Bideo emanaldia eta “Between dog and Wolf” egitasmoaren aurkezpena.

Bideoak:

Arya Sukapura Putra (Indonesia) “Indonesiana Exotica” 01:32, Clara Aparicio (Erresuma Batua) “Involuntary memories” 02:07, Steven Verstuyft (Belgika) “Sustainable fishing” 01:18, Emre Onol (Turquia) “The Hole” 00:52,

2015. www.recetasulturales.com

27 de Marzo 2015. 20 h. Harrobia Exhibition Hall Plaza de la Cantera. Bilbao. Entrada libre. Recetas Culturales: BOST, tercera jornada. Videos, merienda y danza con música en directo.

Invitados especiales: Danza, Kajsa Sandström (Suecia) y música, Frédéric Alstadt (Bélgica)

Proyección de videos y presentación del proyecto “Between dog and Wolf”

Videos de Arya Sukapura Putra (Indonesia) “Indonesiana Exotica” 01:32, Clara Aparicio (Reino Unido) “Involuntary memories” 02:07, Steven Verstuyft (Bélgica) “Sustainable fishing” 01:18, Emre Onol (Turquía) “The Hole” 00:52, Marc Neys (aka Swoon) (Bélgica) “The Odorless Danger” 03:07.

Marc Neys (aka Swoon) (Bélgica) “The Odorless Danger” 03:07.

LIVE (Zuzenean):

“Between dog and Wolf. Zure azalaz entzun, zure belarriez ikusi” Kajsa Sandström (Suecia) y Frédéric Alstadt (Bélgica)

Mugimenduaren soinua musika bihurtzen da.

“Between dog and wolf” alde batetik dantzatutako kontzertua da eta beste aldetik proiektatzeko pantilarik gabeko filma. Entzuten duguna mugimendu bihurtzen da eta zeinaren soinua haunditzen da. Gure arretak ikuagai denatik entzungarri denari eramatzen gaitu. Barneko soinu akustikoak daukaten zelai grabaketak haunditzen dira zabalago den gune batean eta irudizko eremu batean non soinuak eragiten du dantzaren ulertzeko moduan.

“Between dog and Wolf. Escucha con tu piel, ve con tus oídos”:

El sonido del movimiento se convierte en música.

“Between dog and wolf” es un concierto bailado y una película sin pantalla de proyección. Lo que escuchamos se transforma en movimiento cuyos sonidos son amplificados. Nuestra atención nos lleva de lo visible a lo audible. Grabaciones de campo con íntimos sonidos acústicos son amplificadas en un mayor espacio y un campo imaginario donde el sonido influye en la percepción de la danza.
<http://www.kajsasandstrom.se/>



2015. www.recetasulturales.com

Bideoak / Programa de video:

Arya Sukapura Putra (Indonesia)

"Indonesiana Exotica" 01:32



A goat enjoys tasting discarded coconut on the beach. Beyond the word of 'taste', it doesn't refer only for human, it also for all creatures. This video tells about a historical memory of place and an exotic paradise land called 'Indonesia' where anything is dangerously possible here

Clara Aparicio (United Kingdom)

"Involuntary memories" 02:07



Video based on Marcel Proust's famous madeleine' passage, where he describes an incident in which he was eating a tea soaked Madeleine cake. The smell and taste brought him back to a childhood memory of eating tea soaked madeleines with his aunt. He then began to remember the childhood home he used to live in and even the town itself. This becomes a theme throughout In Search

of Lost Time, with sensations reminding Proust of previous experiences. He dubbed these Involuntary memories. Scientific experiments studying the different odours that evoked nostalgia have proved that people's odour associations vary depending on the time they live in. In this video, the spectators immerse themselves in the cup of tea and fragments of "memories" are revealed. The particularity of these images is that they come from television commercials advertising perfumes. Images of attractive men and women, wearing expensive clothes and jewellery and getting naked in front of flashing cameras, are used to sell artificial smells contained in a jar. The essence of our present.

Steven Verstuyft (Belgium)

"Sustainable fishing" 01:18



Imagine we could use a mole and his ability of stereo smell to improve sustainable fishing. His stereo sniffing would locate its prey perfectly, additionally we coach him to fish one particular species, no more bycatch as a result! No worries that he will eat the prey, a mole doesn't eat fish you know! Second profit , cause we will need the

mole for fishing , the critter will be too tired to disrupts our beloved lawns and gardens ! Go mole, go my boy, smell that tasty fish....

Emre Onol (Turkey)

"The Hole" 00:52



In philosophical discussions of the secondary qualities, color has taken center stage. Smells, tastes, sounds, and feels have been treated, by and large, as mere accessories to colors. This, at least, has been the working assumption in the philosophy of perception and in those metaphysical discussions about the nature of the secondary qualities. The result has been a scarcity of work on the "other" secondary qualities. In this paper, I take the smell and put it front and center, try to create a visual expression with colors and forms. We are, as it is said, visual creatures...

Marc Neys (aka Swoon) (Belgium)

"The Odorless Danger" 03:07



The Odorless Danger In the sense of 'smell' I wanted to show something that has no smell at all. An odorless danger. In the news: "The Turner Radio Network (TRN) has recently issued a report on the Fukushima radiation being a serious threat to the West Coast of North America and others in the entire northern hemisphere. The radiation is coming from Reactor 3 in Fukushima's nuclear disaster site in Japan. The nuclear reactor was damaged in Japan's 2011 earthquake and tsunami disaster." Wave by wave an odorless danger threatens to build up. I created a track from sound recordings made at the shore and combined them with recordings of a Geiger counter. All sounds were electronically shaped and re-shaped to create a soundscape fitting the endless waves and drops of 'radiation'. The images are innocent recordings of gentle waves. Creating a tension with the soundscape and the knowledge of the threat.



Between dog and wolf / Listen with your skin, See with your ears

Sound of movement turns into music.

Dogs bark during the day, at night, wolves are howling. In between there is a time that we in Sweden usually call the blue hour. In France, the term Between dog and wolf (Entre chien et loup) is used to describe the time of day when visual forms and contours dissolves and auditory senses sharpens. As dusk falls, a new world of sound appears.

“Between dog and wolf” is a danced concert and a film without screen. Listening translates into movement whose sounds are amplified. Attention shifts from the visible to the audible. Fieldrecordings with acoustic intimate sounds are amplified out to a larger spatial and imaginary field, where the sound – in turn- influences the perception of dance.

In their collaboration Kajsa Sandström and Frédéric Alstadt, <http://www.angstrom-mastering.com/> are displacing relations between sound, dance, and imagination.

The sound of movement in various environments becomes the basis for their work.

Vibration, speed, friction, weight; a body perceived in and conditioned by a space. The sound of movements becomes music which is in turn used as a score for a dance. While listening they want to build a strong experience where sound is made physical and dance audible.

Listen with your skin?

See with your ears?

Production: Pierre Laurent Boudet (BE) & Emmy Astbury (SE)

Co-production and support: Work Space Brussels, Netwerk Aalst (BE), Konstnärsnämnden, Swedish Arts Council, Dansens Hus Stockholm, Dansväxthuset Skellefteå (SE) Paf St Erme (FR)



**marzo
martxo
28
larunbata
sábado**

**Ukimena. Kirola adierazpen artistiko gisa
Tacto. El deporte como práctica artística**

**Martxoak 28, larunbata. 17:00etatik
21:00etara.**

Harrobia Exhibition Hall. Harrobi Plaza. Bilbo. Sarrera doan. Errezeta kulturalak: BOST, bost zentzumenez. Laugarren saioa. Bideoak, askaria eta parte-hartze irekiko kirol txapelketa.

Hitzaldia eta amateurren arteko kirol txapelketa. Tom Russotti (The Institut of Aesthetics) estatu batuetarrak zenbait kirol berriekin eta bi kirol begirale laguntzarekin kirol jokuak antolatuko dugu guztiok parte hartzeko. Kirol oinetakoak ekarri! Maila guztiarako apropoa. Izugarri ondo pasatuko dugu. Aurretiko izen-estatea zabalik eta doan: mexmfest@yahoo.es helbide eletroniikoan. (Jokuen garapen ona errazteko eman zure izena, adina, telefono zenbakia eta ea kirola egiten duzun –zenbat ordutan astean).

Sábado 28 de Marzo 2015. 17 a 21 h
Harrobia Exhibition Hall. Plaza de la Cantera. Bilbao. Entrada libre. Recetas Culturales: BOST, con los 5 sentidos. Cuarta jornada. Videos, merienda y campeonato deportivo de participación libre.

Charla y campeonato deportivo entre amateurs. Con algunos de los nuevos deportes inventados por el norteamericano Tom Russotti (The Institut of Aesthetics) y con la ayuda de 2 monitores deportivos titulados organizamos unos juegos deportivos donde todos podemos participar. ¡Vente con playeras! Apto para todos los niveles. Lo pasaremos genial. Preinscripción abierta y gratuita en: mexmfest@yahoo.es (Para facilitar el buen desarrollo de los juegos, danos tu nombre, edad, nº de tlf y dinos si sueles hacer deporte).

Bideoak:

John Sanborn (EEUBB), Lino Strangis (Italia), Urszula Kluzknopek (Polonia), Gérard Cairaschi (Francia), y Danilo Rosini (Italia)

LIVE (Zuzenean):

“The Institut of Aesthetics. Kirola adierazpen artistiko gisa.” **Tom Russotti** (Estatu Batuak)

2006. urtean Russotti-k sortua, the Institute for Aesthetics erakundeak arte eta kirolen arteko oreka bilatzen du ekitaldi antolakuntzaren bidez. Tom Russotti-k Historia ikasi zuen Stanford-en eta ikasketak bukatu ondoren arte eta kirol ekitaldiak antolatzen hasi zen. Bide batez,

Videos:

John Sanborn (EEUU), Lino Strangis (Italia), Urszula Kluzknopek (Polonia), Gérard Cairaschi (Francia), y Danilo Rosini (Italia)

LIVE:

“The Institut of Aesthetics. El deporte como práctica artística” **Tom Russotti** (Estados Unidos)

Fundado por Russotti en 2006 the Institute for Aesthetics es una organización que busca el equilibrio entre arte y deporte a través de la organización de eventos. Tom Russotti estudió historia en Stanford y al acabar sus estudios allí, comenzó a organizar eventos artístico



2015. www.recetasulturales.com



2015. www.recetasulturales.com

sport/art agiria idatzi zuenak Rutgers Unibertsitaterako sarrera erraztuzion, hemen futbol amerikarra, frisbee eta Fluxus-eko poloa sortuziren. Lekurik egokiena Institute for Aesthetics sortzeko.

<http://aesthetics.org>

Bideoak / Programa de video:

Lino Strangis (Italy)
“Epidermal exploration” 03:03

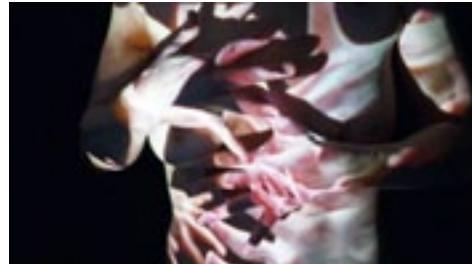


Skin is the largest organ of the body and it is directly linked to the tactile device, in this video it becomes the material that covers and moves all the things, an entire ecosystem (made in 3d), explored by virtual cameras that draw space and record the crucial moments of its teeming life stream ... As in a visionary (surreal)-documentary (over)-naturalist, but without captions or scientific “explanations”, as a place that actually exists, lived as a pure audio-visual experience, pure perception, just like touch is, the mode perception subject of this investigation.

deportivos y escribió el manifiesto sport/art que le facilitó la entrada en la Universidad Rutgers, una de las cunas del football americano, el frisbee y también importante polo del Fluxus. El lugar perfecto para el nacimiento del Institute for Aesthetics.

<http://aesthetics.org>

John Sanborn (USA)
“Intemerata” 03:36



“Intemerata” by John Sanborn The body lives in the mind. It flies beyond gravity and defies all rules and boundaries. You cannot touch this body, but you can be touched by it. The power of this body is far beyond strength or endurance – it wields an authority that we grant it when we close our eyes and dream. Forbidden to reduce this fantasy to reality, we are obsessed with the grace and power that seduces us. Without limits it is superhuman – elemental and cheeky. Touch me if you can, it yells. But when we reach out to pull it close, it us out – DON’T. Yet we don’t know exactly what we see – sometimes it’s tangible – supple and ripe. But in a flash

it evaporates. “Intemerata” is a fantasia on the obstacles of the mind and the surface of the screen. The multi-layered imagery speaks to the impossible state of a video eroticism, and the portion of our minds we reserve for that which we can never attain. Do we know what we want? Easy. We want what we cannot have. The choreographer and performer is Laura Bernasconi, with music by Theresa Wong. “Intemerata” is dedicated to the memory of Douglas Davis – who taught me to touch the screen with my mind.

Urszula Kluz-knopek (aka Adija) (Poland)
“Pearls” 05:01



Pearls are called the tears of angels, They are attributed to the unusual power. In this case, they are also a symbol of femininity. I create another layers to create another integument. Pearls are no longer on the body, but body is in pearls. Between the pearls is my son. Is there any method is able to liberate himself from the wings of the great mother creating the world?

Gérard Cairaschi (France)
“Storia” 03:39



Carried by a song, images and fragments of narration intertwine. Simulacrum, magical or religious ritual, ritual of death or rite of passage, nothing is explicit in the action that deploys amongst the characters, between the extreme proximity and, at the same time, the absolute distance expressed by the gestures and bodies.

Danilo Rosini (aka Danilorusiniimages) (Italy)
“The touch of some meeting point” 01:28



At the base of the clip there is a sense of anxiety of modern man. People disappear and reappear at significant point of the city. As a tale of non-science, it appears that non-consciousness of the common people, who for a few moments is drugged by contact. At the end emerges the conscious man.



Tom Russotti



Killscreen Magazine, Riot Games. Photo by Chaunte Vaughn

Tom Russotti (1977) examines the relationship between sport and art, as well as their functions as representatives of larger social systems.

Tom has organized events, exhibited, and performed throughout the United States and abroad, including the Tate Modern, The Phillips Collection, Los Angeles Contemporary Exhibitions, and the Brooklyn Historical Society. Tom's work has been featured in The New York Times, The Washington Post, Lithuanian National Television, CBC Canada, Wired.com, and the Brooklyn Rail. Tom studied History at Stanford University and received

an M.F.A in Visual Arts from Rutgers University.

In 2006 Tom founded the Institute for Aesthetics, an organization that promotes socially engaged and performative athletic activity. Aesthetics is the practice of sport as art; by playing with the aesthetic variables of sport- rules, dress, location, and performance, aesthetics emphasizes the cultural, ritual, and social qualities of sports over its competitive element, a small part of sport that has been over-prioritized in contemporary society.

ABOUT THE INSTITUTE FOR AESTHLETICS

The Institute for Aesthetics promotes sport as an artistic practice.

Sport is already a form of culture, yet it is often separated from the rest of the arts because of its emphasis on competition. Aesthetics is the combination of the most engaging aspects of the arts and sport: an open minded, creative, experimental, and competitive physical culture. The Institute invents new sports, creates sport performances, and promotes and teaches sport as art.

The Institute grew out of the invention of the sport of Wiffle Hurling in 2005. Since then, it regularly organizes sporting events, participates in art events and festivals, collaborates with artists and art centers, and develops workshops and educational curricula. The Institute continues to expand the idea of sport as art, and looks forward to each new project as an opportunity to create, connect, and play.

THE GAME OF MERCURY

Mercury is a new sport where the rules of the game change throughout the contest. Usually starting as the game of football (soccer), the game transforms via a Shifter, a nomic device that randomly selects a new rule or game. This could mean a shift to an entirely new game, or a change in the rule set of the game already

being played. For example the shifter may change from soccer to volleyball, or from regular soccer to soccer with six goalies. Depending

on what the shifter is- a spinning wheel, a set of dice, a dartboard, the game can play with different levels of rule alteration and specificity. The philosophy behind the shifting game is a countering of the continual specialization of sport and sport training. Sport specialization, especially in youth, often turns athletic participation into rote repetitious exercise. Specialization is a constant complaint of youth sport participants and leads not





only to bodily injury but a general lack of interest in physical play. Not only that, the idea of sport specialization indoctrinates youth into a culture of monotonous work as opposed to creative expression and collaboration. By creating a game where the potential rule set is so large, one could not realistically prepare for every game. Competing in Mercury would thus require an emphasis on general athletic training rather than repetitive specialization, and must by definition include so many different varied activities. The cultural implications also shift, bringing sport into a more open realm where players do not succeed by fastidious solitary and repetitive labor, but by managing a diverse landscape through improvisational and ad hoc play. Furthermore, the changing of rules within a game

places more emphasis on the game as a ritual competition rather than competitive ritual.

We first tested the game changing function at a collaborative performance between the Institute and the Post Neo Absurdist Art Collective at Rutgers University in 2007. We used a giant spinning wheel to constantly change activities between sport playing and art making. The wheel did not work out so well as its fairly hard to make an accurate circle with a white board and a jigsaw-consistency was not in our favor. At the second iteration of the game, in the Interesting Games Festival in Bristol in 2008, we changed the shifter to a series of dice rolls: the first for the main game category and the second for the way it would be played, i.e. a roll of 4 selects Handball, then a roll of

3 selects handball played backwards. This process created 36 different possibilities of games, though many of them were similar and not that varied. We played this version again for Lithuanian TV, which worked well but again ran into the problem of playing the same version of different games, which created many similar play experiences. In the next game, for Japanese TV in 2009, we decided on a three dice roll that would create fifteen slots for games, each of whom would be consistently different.

This system worked well, as we were able to curate the game selection more accurately. With the three dice system, we could organize the games based on roll probability to craft what games we wanted to play together rather than rely on a completely random selection that could give uneven and boring results. With each subsequent game, most recently at Kumu Museum in Estonia, we have added workable games to a

large list that can be narrowed down to 15 for final play. We feel Mercury is ready to be professionalized and will soon be sweeping the world with its novel approach to game shifting. Maybe not, but it's still a very fun game to play, and does allow for a competitive sport model that eliminates one of the nastier components of contemporary sport culture. Enjoy!



Olimpiada Fluxus en la Tate Modern. 2008



ACERCA DEL INSTITUTO AESTHLETICS



ACERCA DEL INSTITUTO AESTHLETICS *¹ *por Tom Russotti*

El Instituto Aesthetics promueve el deporte como una práctica artística.

El deporte es una forma de cultura, sin embargo, a menudo se separa del resto de las artes, debido a su énfasis en la competición. Aesthetics es la combinación de los aspectos más atractivos de las artes y el deporte: una cultura física de mente abierta, creativa, experimental y competitiva. El Instituto inventa nuevos deportes, crea espectáculos deportivos, y promueve y enseña el deporte como arte.

El Instituto nació con la invención del deporte del Wiffle Hurling en 2005. Desde entonces, organiza regularmente eventos deportivos, participa en eventos de arte y festivales, colabora con artistas y centros de arte y desarrolla talleres y programas de estudio. El Instituto continúa expandiendo la idea del deporte como arte, y ve cada nuevo proyecto como una oportunidad para crear, conectar y jugar.

THE GAME OF MERCURY (EL JUEGO DE MERCURIO) *²

Mercurio es un nuevo deporte en el que las reglas del juego cambian durante su desarrollo. Por lo general, comienza siendo fútbol, pero el

juego se transforma a través de un dispositivo que selecciona al azar una nueva regla o juego. Esto podría significar un cambio a un juego completamente nuevo, o un cambio en el conjunto de reglas del juego que se está practicando. Por ejemplo, se puede cambiar de fútbol a voleibol, o de fútbol normal a fútbol con seis porteros. Dependiendo de que dispositivo utilicemos como palanca de cambios para el juego, que puede ser una rueca, unos dados, una diana, etc., el juego se puede jugar con diferentes niveles de alteración de las reglas y especificidad. La filosofía detrás del juego de cambios es una lucha contra la especialización continua de deporte y el entrenamiento deportivo. La especialización deportiva, sobre todo en la juventud, a menudo convierte la participación deportiva en un ejercicio repetitivo. La especialización es una queja constante entre los jóvenes que en la escuela son obligados a practicar deportes. Esta especialización no sólo conduce a lesiones corporales, sino también a la falta general de interés en el juego físico. No sólo eso, la idea de la especialización deportiva adoctrina a los jóvenes en la cultura del trabajo monótono en lugar de en la expresión creativa y la colaboración. Mediante la creación de un juego en el que el potencial conjunto de reglas es muy grande, no se puede preparar de manera realista para cada juego. Competir en Mercurio requiere poner énfasis en la formación general en atletismo en lugar de en la especialización repetitiva, y por definición, debe incluir diferentes actividades. Las implicaciones culturales también se desplazan, llevando el deporte a un ámbito más abierto donde los jugadores no tienen éxito por su trabajo individual, repetitivo y fastidioso, sino por la gestión de un paisaje diverso a través del juego de improvisación ad hoc. Por otra parte, el cambio de las reglas dentro de un juego pone más énfasis en el juego como una competición ritual en lugar de en un ritual competitivo.

La primera vez que probamos el juego con la función de cambio fue

NOTAS:

*¹ AESTHLETICS es una combinación de las palabras estética (rama de la filosofía también denominada filosofía o teoría del arte) y atlético (referido al atletismo o práctica deportiva)

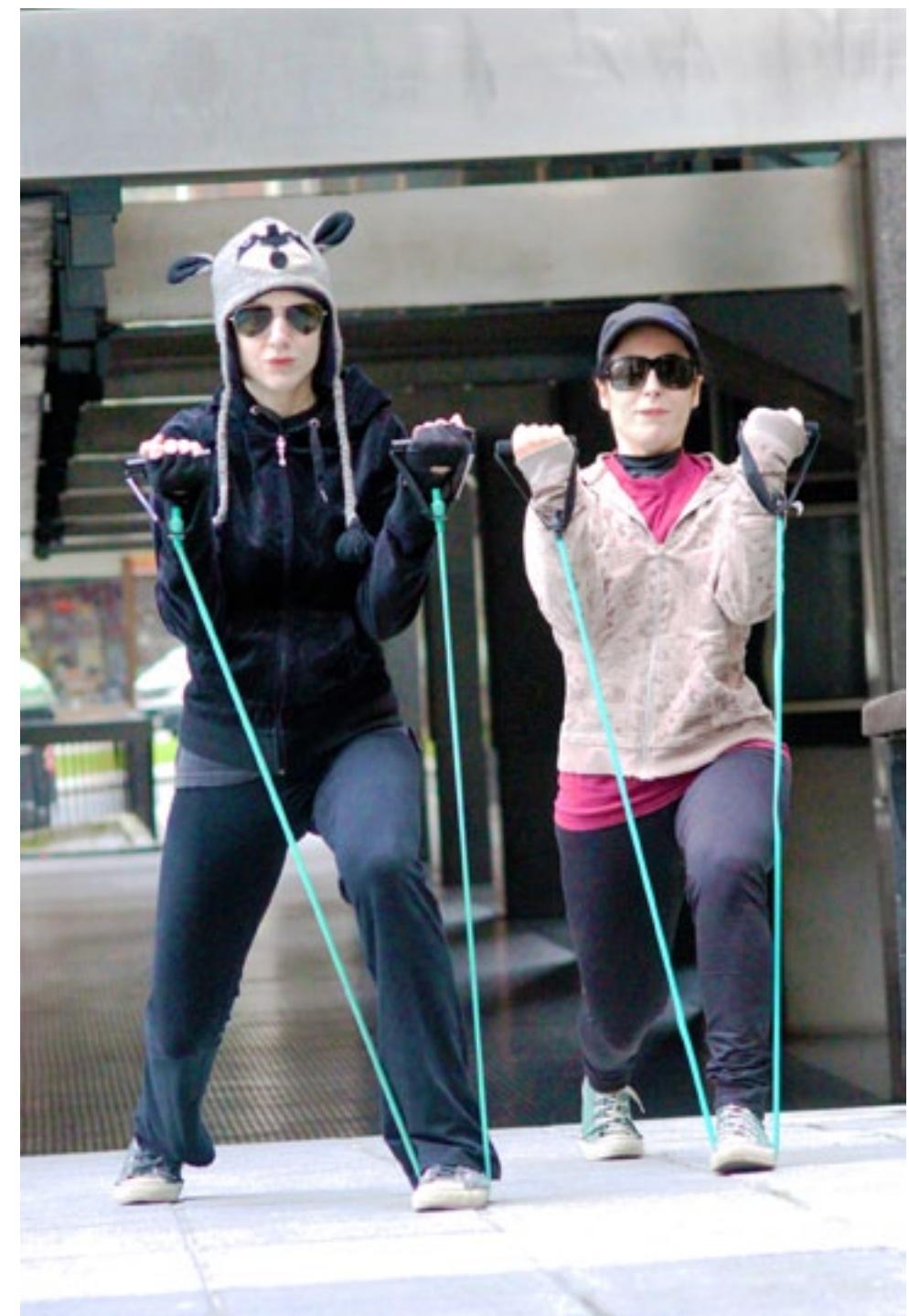
*² El término “mercurial” se usa comúnmente para aludir a algo o alguien errático, volátil o inestable, y deriva de los rápidos vuelos del dios Mercurio de un lugar a otro.

en una actuación en colaboración entre el Instituto y el Post Neo Absurdist Art Collective (Colectivo artístico Post Neo Absurdisto) en la Universidad de Rutgers en 2007. Construimos una ruleta gigante para cambiar constantemente entre la actividad deportiva y la creación artística. La rueda no funcionó tan bien como debía, pues es bastante duro hacer un círculo exacto con una pizarra blanca y una sierra de calar. La consistencia de la pizarra, además, no estaba a nuestro favor. En la segunda iteración del juego, en el interesante Festival de Juegos en Bristol en 2008, en lugar de la ruleta, utilizamos unos dados: la primera tirada para elegir la categoría principal del juego y la segunda para elegir la manera de jugarlo. Así por ejemplo el primer dado selecciona balonmano, y a continuación, el otro dado selecciona jugar hacia atrás. Este proceso ha creado 36 diferentes posibilidades de juegos, aunque muchos de ellos eran similares. Jugamos esta versión de nuevo para la televisión lituana, que funcionaba bien, pero de nuevo se encontró con el problema de reproducir la misma versión de juegos diferentes, que propiciaron muchas experiencias de juego similares. En el siguiente partido, para la televisión japonesa en 2009, nos decidimos por utilizar tres tiradas de dados, con lo que

conseguimos afinar más en la selección de juegos y maneras de jugarlos.

Con cada campeonato posterior, el más reciente en el Museo Kumu de Estonia, hemos idp añadido juegos viables a una larga lista que puede ser reducido a 15 para el juego final. Sentimos que Mercurio está listo para ser profesionalizado y pronto barrerá el mundo con su nuevo enfoque para el juego de cambio. Tal vez no, pero aún así es un juego muy divertido de jugar, y sí permite un modelo de deporte de competición que elimina uno de los componentes más desagradables de la cultura del deporte contemporáneo. ¡Disfruta de Mercurio en Bilbao con el Insititut for Aesthetics!

Para obtener más información, visite www.aesthetics.org



2015. www.recetasulturales.com

abril
apirila
15
azteazkena
miércoles



Ikusmena

Vista. Libro interactivo. App. Antropología evolutiva. Ilustración

2015ko apirilak 15. 20:00etan. Anti Liburudenda. Maiatzaren Biko Kalea, 2. Bilbo. Sarrera doan.
Errezeta Kulturalak: BOST. Ikusmena. Bostgarren saioa eta azkena. Irudi erakusketa, liburuaren aurkezpena eta bideo emanaldia.

Heather D. Freeman-en, Arte irakasle laguntzaile Iparreko Karolinako Unibertsitatean Charlotten Estatu Batuetan, liburuaren aurkezpena "Denisovan" artista elkarreragilea.

Bideoak: Silvia De Gennaro (Italia) "Eagle eggs" 02:23, Francesca Amati (Italia) "Jump in the lake" 02:59, Mohammed Harb (Palestina) "Light from Gaza" 03:48, Damon Mohl (EEBB) "The forest" 02:45, Antonello Matarazzo (Italia) "4B Movie" 03:14

Miércoles 15 de Abril 2015. 20 h. Librería Anti Liburudenda. Calle Dos de Mayo 2. Bilbao. Entrada libre.
Recetas Culturales: BOST. Vista. Quinta jornada y última. Exposición de ilustraciones, presentación de libro y proyección de videos.

Presentación del libro de artista interactivo "Denisovan" de Heather D. Freeman, Profesor asociado de Arte en la Universidad de Carolina del Norte en Charlotte, Estados Unidos.

Videos: Silvia De Gennaro (Italia) "Eagle eggs" 02:23, Francesca Amati (Italia) "Jump in the lake" 02:59, Mohammed Harb (Palestina) "Light from Gaza" 03:48, Damon Mohl (EEBB) "The forest" 02:45, Antonello Matarazzo (Italia) "4B Movie" 03:14

Denisovan. Heather D. Freeman

Denisovan Heather D. Freeman-en artista elkarreragilea liburua da. Arte irakasle laguntzaile da Iparreko Karolinako Unibertsitatean Charlotten, Estatu Batuetan. Mobilerako aplikazio hau ez da joku ezta liburu ere, baina bi gauzen artean dago; iPhone, iPad eta Androiderako eskuragarri dago.

Duela 40.000 urte hil zen neska bati buruzko fikziozko historia da. Liburu hau idazteko Freeman-ek benetako gertaera batean inspirazioa hartu hartu zuen, 2010ean Siberian aurkitutako hezur batzuei buruzko Max Planck Institutoak egindako ikerketa batean hain zuen ere. Denisovako hominidoa, neanderthal eta lehenengo homo sapiens-en artean bizi zena. Gizakiaren eboluzioaren historia itzela da. Belaunaldiz belaunaldi gurasoek umeei emandako hezikide eta zainketa historia honen zati bat da. Denisovako neskak begi eta ile gaztaina-koloreko zituela badakigu, baina bere egitura familiar buruz bakarrik hausnartu dezakegu eta nola aldatu diren guraso eta seme-alaben arteko harremanak azken 40.000 urtetan.

Denisovan es un libro de artista interactivo de Heather D. Freeman, Profesor asociado de Arte en la Universidad de Carolina del Norte en Charlotte, Estados Unidos. Esta app para móvil no es ni un juego ni un libro, pero está entre las dos cosas y está disponible para iPhone, iPad y dispositivo móviles con Android.

El relato es una historia de ficción sobre una chica que murió hace 40.000 años. Para escribirla Freeman se inspiró en el hecho real de un estudio realizado por el Instituto Max Planck de Antropología Evolutiva sobre unos restos óseos encontrados en Siberia en 2010 y que llevarían a la conclusión de la existencia de un homínido contemporáneo de los primeros homo sapiens y los neandertales, llamado a partir de entonces, homínido de Denísova.

La historia de la evolución humana es muchas cosas. Una parte de esta historia es la educación y cuidados de los niños por las madres y padres, generación tras generación. Sabemos que la chica de Denísova tenía el pelo y los ojos castaños, pero sólo podemos especular sobre su estructura familiar, y cómo han evolucionado las relaciones entre padres e hijos en los últimos 40.000 años.

Denisovan: Zientzia eta Fikzioa / Ciencia y Ficción

Istorio honetan nahiz eta fantasía handia dagoen, zientzian oinarrituta dago.

Egitasmo hau Herri Irrati Nazionalean erreportai bat entzutean sortu zen. Duela 40.000 urte hil zen neska baten hatz txikiaren hezurran aurkitutako material genetikoa erabiliz Denisovako hominidoaren mapa genomiko egin zenean.

Hezur zatia eta hortz Denisovako koba batean aurkitu zituzten Siberian 2010ean. Beranduago, Max Planck Institutoaren ikerlariek hezur zati txiki batetik ADN atera eta genoma bereraiki zuten. Emaitzza Science aldizkarian argitaratu zuten eta zabaltze handia lortuz.

Aurkitu zutena ikaragarria izan zen. Hezurra oso berezia zen, lehenengo gizakien garaikidea (*homo sapiens*) eta neanderthaleena ere bai. Beste kontu garrantzitsua aurkitu zuten, gaur egungo gizaki batzuek Denisovako ADN ehuneko txikia daukate. (Gaur egungo gizaki askok ADN neanderthal dute ere bai).

Zer dakigu Denisovako neskari buruz? Begi eta ile gaztaina-koloreko zituen, eta seguruenik 14 urte inguru zuen hil zenean.

Baina, Denisovako hominido tresnak ekoizten zituzten? Eta horrela bazen, zein motakoak? Arroparik erabiltzen

Si bien hay una gran cantidad de fantasía en esta historia, su inspiración parte de la ciencia.

La idea de este proyecto nació al escuchar un reportaje en la Radio Pública Nacional sobre el mapeo genómico realizado en el homínido de Denísova utilizando material genético encontrado en el hueso del meñique de una adolescente que murió hace más de 40.000 años.

El fragmento de hueso y dientes fueron encontrados en una cueva en Denísova, en Siberia en 2010. Más tarde, los investigadores del Instituto Max Planck de Antropología Evolutiva fueron capaces de extraer un pequeño fragmento de ADN del hueso y reconstruir el genoma. Los resultados fueron publicados en la revista *Science* y han sido ampliamente publicados desde entonces. Lo que descubrieron fue sorprendente. El hueso pertenecía a un homínido del todo singular, contemporáneo de los seres humanos tempranos (*homo sapiens*) y de los neandertales. También fueron capaces de determinar que algunos humanos modernos llevan consigo un pequeño porcentaje de ADN Denisova. (Muchos humanos modernos llevan consigo algo de ADN neanderthal también.)

¿Qué sabemos acerca de la chica Denísova? Tenía el pelo y los ojos castaños y tenía probablemente unos 14

años de edad cuando murió. zuten, hizkuntzarik, erriturik zuten? Nolakoa zen familiaren egitura eta gizarte antolaketa? Denisovako koban nahiko landutako besoko bat agertu zen ere bai.

Lehenengo *homo sapiens* eta neandertalei buruz ezagutzen dena oinarri hartuta zaila da bereiztea. Gauzak arropa bezala, materia organikoaz eginda, ez dute iraun 40.000 urtez. Denisovako hominidoak arropaz jantzita eta txirkorda ilean agertzen dira zenbait iruditan. Hau egia ala gezurra izan daiteke baina ikekerketa genetika eta arqueológico aurrera joaten den neurrian, agian erantzunak ager daitezke.

años de edad cuando murió.

Pero, ¿los homínidos de Denísova fabricaban herramientas? Y si es así, ¿de qué tipo? Llevaban ropa, tenían lenguaje, tenían rituales? ¿Cuál era su estructura familiar y cómo su orden social? En la cueva de Denísova se encontró también un brazalete bastante elaborado.

Si bien se puede deducir algo de esto sobre la base de lo que se conoce de los primeros *homo sapiens* y los neandertales, mucho de esto puede ser difícil de discernir. Artículos tales como la ropa, realizados casi seguro a partir de materia orgánica, no han podido sobrevivir 40.000 años. Diversas imágenes representan a los homínidos de Denísova con ropa y el pelo trenzado. Esto podría ser cierto o no, pero a medida que continúa la investigación genética y arqueológica, tal vez se pueden encontrar respuestas.



Artistaren biografia

Biografía de la artista

Heather D. Freeman (1974an jaioa), 2006. urtetik Arte irakasle laguntzaile da Iparreko Karolinako Unibertsitatean Charlotten, han komunikabide digitalak irakatsi du, animazio barne. Arte eta Arkitekturaren Arte Digitala (d-Arts) Eskolako ko-zuzendaria da ere bai. Lehenago arte zuzendari, irudigile, editore eta animazio egile lan egin zuen New Yorken eta New Jerseyn. Arte, diseinu grafiko eta ikus retorika irakatsu du zenbait Unibertsitan, Clemson eta Kentucky adibidez.

Freeman Skillmanen (New Jersey) hazi zen eta gurasoen zientzi ikasketak eragin handia izan zuen bere pentsakeran. Arte Ederretan lizentziatura da eta Oberlin College Ikasketa alemaniarrak (1997an) eta Rutgersko Unibertsitateko Arte Ederretan Masterra (2000n). Animazio, impresión digitala eta teknika mistoan egindako lana aldizka erakusten da eskualde, nazio eta nazioarteko mailan.

Berak egindako lanari buruz ikus daiteke EpicAnt.com webgunean.



Heather D. Freeman (n. 1974) desde 2006 es Profesor Asociado de Arte de la Universidad de Carolina del Norte en Charlotte donde ha enseñado medios digitales, incluyendo animación. Ella es también co-directora de la Escuela de Arte y Artes Digitales de Arquitectura (d-Arts). Anteriormente, Freeman trabajó como director de arte, diseñador gráfico, editor y animador en Nueva York y Nueva Jersey. También ha impartido clases de arte, diseño gráfico, y la retórica visual desde 2001 en diversas instituciones como la Universidad de Kentucky y la Universidad de Clemson.

Freeman creció en Skillman, Nueva Jersey y fue fuertemente influenciado por las carreras de sus padres en las ciencias. Tiene una licenciatura en Bellas Artes y Estudios alemanes de Oberlin College (1997) y un master en Bellas Artes de la Universidad de Rutgers (2000). Su trabajo en la animación, impresión digital, y técnica mixta se exhiben regularmente a nivel regional, nacional e internacional.

EpicAnt.com.

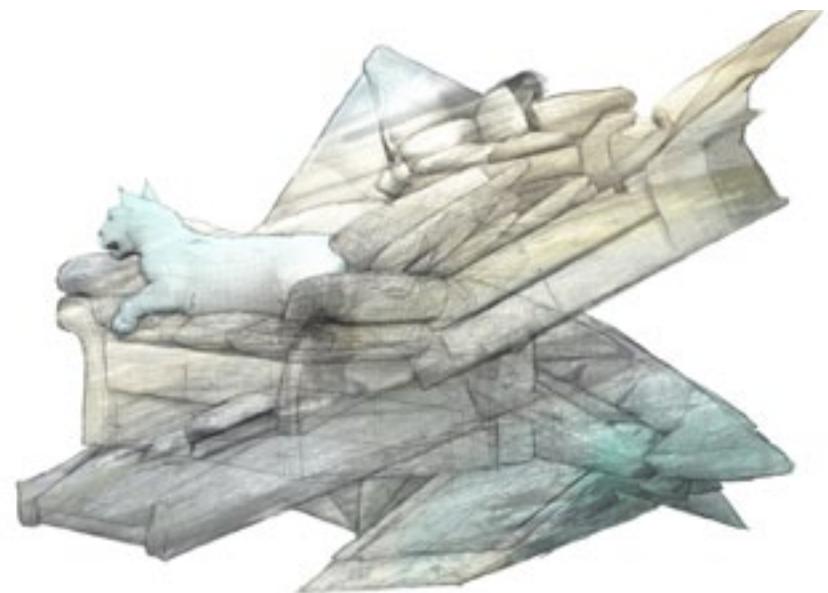
2015. www.recetas culturales.com

General Artist's Statement

Siempre me ha interesado el lenguaje y las formas simbólicas de la ciencia y donde éstas interseccionan con iconografías míticas, religiosas y populares. Con el nacimiento de mi hijo Quinn en 2008, este interés se desplazó al crecimiento lingüístico de los niños. A los dos años de edad, las habilidades lingüísticas de mi hijo pasaron por una explosión de desarrollo, y me encontré catalogando sus descubrimientos verbales. Reinterpreté la cosmovisión de mi hijo definido por el idioma tomando sus intereses (camiones, dinosaurios, búhos, parques infantiles, etc.) y traduciéndolos en mis propias preocupaciones (energía sostenible, la diversidad ecológica, justicia social, etc.) Estos se convirtieron en retratos de la cambiante Weltanschauung de mi hijo.

Las habilidades de lenguaje de mi hijo se transforman a medida que crece. A medida que su capacidad de expresar el mundo madura, así se acumulan sus fascinaciones, desde los equipos de construcción a los videojuegos, de los monstruos a la muerte. A medida que su relación con una sociedad compleja madura, mi relación como madre también evoluciona.

Me encuentro investigando viejos intereses (ciencia, la historia humana, la cultura popular) a través de la lente de la maternidad, agitando todas las dudas sobre sí mismos, y el absurdo contrastado con profunda seguridad. El crecimiento constante de mi hijo redefine la maternidad para mí, al igual que la naturaleza cambiante de la infancia redirige mis investigaciones sobre el mundo no familiar.



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Bideoak / Programa de video:

Silvia De Gennaro (Italy)

“Eagle eggs” 02:23



Eagle eggs, eyes feed on space and light. They capture images that the mind stores as frames of its own memory. Deeper the horizon , higher the thought becomes , while the lack of space makes the eyes blind and the mind dark.

Francesca Amati (Italy)

“Jump in the lake” 02:59



The video describes the formation of a pattern mandala, through the movements carried out in the frame it will create a structure / path, a projection in the space outside of a living form inside.

Mohammed Harb (Palestine)

“Light from Gaza” 03:48



This is my country that everything inside it become short even time and light and summarized the remainder of our dreams. I create the idea in this video trying to embody the conflict in our lives in Gaza, such as the conflict between positive and negative .. and at the meeting of these two points there is light. In this work, I am trying to embody the conflict between dark and light .. that between of them reside our stolen life due to the time schedule that summarized our life in 6 hours. This dark and ash that occupy us more than 18 hours daily. Accord to my experience, the insurgency is the result of meeting the negative and positive, for lighting a simple spot in Gaza for a while.

Damon Mohl (USA)

“The forest” 02:45



The Forest was shot entirely on a twelve-inch rotating stage containing six miniature diorama scenes. In each scene the actual physical space is exactly six inches wide and three and a half inches deep. My intention with this piece is to transport the viewer to another place for a few moments by evoking an illusionary sensory feeling of an immense and limitless environment within a miniaturized veiled space. The following passage is taken from Gaston Bachelard's, Poetics of Space. Which was a specific influence while I was making The Forest. “It is often this inner immensity that gives their real meaning to certain expressions concerning the visible world. To take a precise example, we might make a detailed examination of what is meant by the immensity of the forest. For this “immensity” originates in the body of impressions which in reality, have little connection with geographical information. We do not have to be long in the woods to experience the always rather anxious impression of “going deeper and deeper” into a limitless world. Soon, if we do not know where we are going, we no longer know where we

are. It would be easy to furnish literary documents that would be so many variations on the theme of this limitless world, which is the primary attribute of the forest.”

Antonello Matarazzo (Italy)

“4B Movie” 03:14



What do they share, apart from ‘B’, Beckett, Buster Keaton, Bene and Bergman? They all lead a wide-eyed of the actress Piera Degli Esposti which embodies, in my opinion, the stereotype of the actor in the round. Actress in cinema, theatre and in life, where the director Marco Ferreri The Story of Piera (1983) dedicated one of the most original and interesting biographies of Italian cinema.

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Bilbao, 15 de Enero al 16 de Abril 2015

Harrobia Exhibition Hall, Pulimentos del Norte, Kubrick, Anti Liburudenda.

Organiza: RMO Kultur

Comisario: Txema Agiriano

Artistas:

Davide Bevilacqua & Alberto Boem (Italia), Vesela Mihaylova (Bulgaria) & Veronika Krenn (Austria), Kajsa Sandström (Suecia) & Frédéric Alstadt (Bélgica), Tom Russotti (USA), Haether Freeman (USA).

Andreas Mares (Austria), Erique Lacorbeille (Italia), Nara Denning (USA), Russell Chartier (USA), Sylvia Toy St. Louis (USA), Benna Gaean Maris (Italia), Jaime Rodriguez (España), Lelievre Lievre (Francia), Willehad Eilers (Países Bajos), Dimitri Fagbohoun (Benin), Arya Sukapura Putra (Indonesia), Clara Aparicio (Reino Unido), Steven Verstuyft (Bélgica), Emre Onol (Turquía), Marc Neys (aka Swoon) (Bélgica), John Sanborn (USA), Lino Strangis (Italia), Urszula Kluz-knopek (Polonia), Gérard Cairaschi (Francia), Danilo Rosini (Italia), Silvia De Gennaro (Italia), Francesca Amati (Italia), Mohammed Harb (Palestine), Damon Mohl (USA), Antonello Matarazzo (Italia)



SORMEN
LANTERIAK
FÁBRICAS DE CREACIÓN



EUSKO JAURLARITZA
GOBIERNO VASCO



skunkfunk



KONSTNÄRSNÄMNDEN



KULTURRÅDET

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