

etorkizun ziurgabea
ansicr yfory
éiginnte amárach
mañana incierto
uncertain tomorrow

Etorkizun ziurgabea - Ansicr Yfory - Éiginnte Amárach - Mañana Incierto - Uncertain Tomorrow

Creative Scotland eta Arts Council of England erakundeek emandako Four Nations dirulaguntzari esker, sortzaile profesional talde batek eta zenbait instituziok elkarlansare librea eratu dute, ideiak eta baliabideak saretzeko, erakusteko eta partekatzeko modu alternatiboak esploratu nahian.

Thanks to a Four Nations grant from Creative Scotland and Arts Council of England a group of creative practitioners and institutions have formed a loose collaborative network exploring alternative ways of networking, exhibiting and sharing ideas and resources.

Martxan dagoen elkarrizketa horren emaitza, bi gertakizun izango dira ikusgai 2022an.

Londres. Filet Art Space. Ekainaren 16tik 19ra.

Bilbo. Espacio Marzana, BilbaoArte, Guggenheim Bilbao Museoko Entzunaretoa.

Azaroaren 7tik 13ra.

2022 will see two events as a result of this ongoing dialogue.

London. Filet Art Space. 16th-19th June.

Bilbao. Espacio Marzana, BilbaoArte, Auditorium Guggenheim Museum, MEM

Exhibition Hall. 7th-13th November.

(EZ) Etorkizun Ziurgabea - Ansicr Yfory - Éiginnte Amárach - Mañana Incierto - Uncertain Tomorrow egitasmoaren helburua nazioarteko sorkuntzazko lan-sare deszentralizatuak garatzea da, erakundeen eta norbanakoen arteko dialogoari ekiteko eta denborarekin hazteko moduko aliantza eta adiskidetasun berriak sorrarazteko.

Eztabaidaren abiapuntuan prekarietate ekonomikoa egongo da, eta gizarte-aldaketa larrien artean aurrera egiteko moduak aurkitu beharra. Erakunde antolatzaile bakoitza txertatuta dagoen tokiko komunitatean errotutako kooperatiben, elkarten eta mugimendu sozialen tradizio aberatsa esploratuko da ebentuetan, ideiak partekatzea helburu, eta sorkuntzazko proiektuak tokiko zein mundu-mailako komunitateetara zabaltzeko bide berriak sortzea. Aurre egin beharreko erronkak ez ezik, proiektuak baieztatu egin nahi du aldaketa positiboak egiteko aukerak ere badaudela: nazioarteko elkarlanean, kontaktuak eta baliabideak partekatuz, eta ekintza kolektiboa baliatuz.

IRISMEN ETA ANIZTASUN PRINTZIOIEKIN LANEAN
(generoa, gaitasuna, hizkuntza)

Oinarrizko parte-hartzaileak Erresuma Batuko, Irlanda eta Euskal Herriko 24 kultura-ekoizle dira (artistak, komisarioak, musikariak, performerrak; horietatik 15, emakumezkoak). Aldian-aldean batuko gara, Euskal Herrian, Ingalaterran (eta dagokion momentuan, hortik kanpo), ikusizko arte, soinu, new media eta performance agerraldiak antolatzeko eta artearen eta kulturaren etorkizun ziurgabeaz solas egiteko. Proiektuak zenbait gunere txirotu eta baztertu elkarren artean konektatu nahi ditu, hala nola Bilboko San Frantzisko, Londresko Hackney, Eskoziako Dunfermline eta Galeseko Swansea.

Aniztasunarekin eta guztion irismenarekin konprometitutako lan-sarea osatzen dugun aldetik, proiektuaren osagai guztiak (bai online, bai "bizitza errealean") erabat irisgarriak izan daitezkeen ebatzi dugu Etorkizun Ziurgabea-n, bai parte hartzen duten artistentzat, bai publikoarentzat. Zenbait kasutan, baliteke irisgarritasunerako laguntza eman behar izatea (gurpilezko aulkientzako sarbidea, audiofono-sistema, etab.)

Hizkuntza minorizatuen erabilera zabaltzearekin ere konprometituta gaude, hala nola galesarena, gaelikoarena eta euskararena, gaztelaniaren eta ingelesaren hegemoniaren aurrean →gai eta kausa honen ingurukoa izan da lan-sare sortu berriaren orain arte izan dugun eztabaidetako bat. Nahiz eta parte-hartzaile gehienek hizkuntza hauek hitz egin ez, eta komunikazioa, arrazoi praktikoengatik, neurri handi batean ingelesez izan, hizkuntza minorizatuen erabilpena eta normalizazioa goresteko baliatu nahiko genuke proiektua, euskararen enfasi berezia jarrita.

The purpose of **(EZ) Etorkizun ziurgabea - Ansicr Yfory - Éiginnte Amárach - Mañana Incierto - Uncertain Tomorrow** is to develop decentralised, international, creative networks, to initiate dialogue between institutions and individuals and generate new alliances & friendships that expand over time.

The starting point for discussion will be social and economic precarity and the need to find ways of thriving through major societal changes. The events will explore the rich tradition of co-ops, associations and social movements that have roots in the local communities in which each of the partner organisations are based, with the aim of sharing ideas and generating new ways of opening up creative projects to local and global communities. The project will seek to recognise, that as well as facing challenges, there are opportunities to make positive change through international collaboration, sharing contacts and resources and taking collective action.

WORKING WITH PRINCIPLES OF ACCESSIBILITY + DIVERSITY (gender, disability, language)

24 cultural producers (artists, curators, musicians, performers) from UK, Ireland and Basque Country (15 of which are woman) form the core participants. We will continue to meet regularly to organize exhibitions in Basque Country, England (and in time, further afield) of visual art, sound, new media & performance and debate the uncertain future for art and culture. The project seeks to connect marginal and disadvantaged areas like San Francisco in Bilbao, Hackney in London, Dunfermline in Scotland and Swansea in Wales to create new hubs.

As a network committed to diversity and accessibility to all, EZ are determined for all elements of the project (online as well as 'in real life') to be fully accessible to artist participants and audience members alike. In some cases this might mean providing support with accessibility – wheel chair access, hearing loops etc.

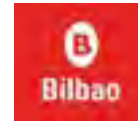
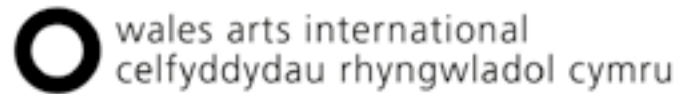
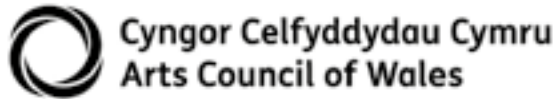
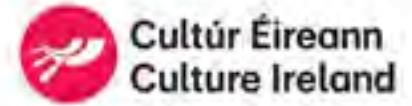
We are also committed to more widespread use of minority languages, for example Welsh, Gaelic and Basque, against the hegemony of Spanish and English – a subject and cause that has been one of the debates the nascent network has engaged with to date. Although most of our participants do not speak these languages, and communication has been carried out thus far in English for practical reasons, we are interested in using this project to celebrate the use and normalization of minority languages, with a particular emphasis on Basque.

Zenbait parte-hartzaile eta kolaboratzaile

Some Participants and collaborators

Sophy Rickett
Liane Lang
Txema Agiriano
Sociedad Cultural RMO
Fire Station Creative
Ian Moir
Filet Art Space
Rut Blees Luxemburg
Galerie Simpson
Jane Simpson
Espacio Marzana Gallery
Aideen Barry
David Mach
Carali McCall
Phillip Schlotter
Pulimentos del Norte Art Space
p-node radio
Miren Barrena Rebe
Alberto Lomas
Amaia Vicente
Lola Marquinez
Raisa Raekallio & Misha del Val
Rut Olabarri
Javier Rodríguez Pérez-Curiel
Enrike Hurtado
Josu Rekalde
Sophy Rickett
Rut Luxembourg
Liane Lang
Anne Erhardt
Veronica Smirnoff
Tess Wood

Slawomir Milewski
Kristina Cranfeld
Hollie Miller
Jon Klein
Fine Arts Faculty Bilbao UPV/EHU
Gezi Kultur Elkartea art projects
Royal College of Art
Fundación BilbaoArte
La Terminal Haceria Artea
Play With Food Festival (Italy)



Filet Art Space

Filet arte-ekoizpen esperimentalerako gunea da, Rut Blees Luxemburg-ek eta Uta Kögelsberger-ek sortua. Ikerketarako organo fisikoa da FILET, Londreseko "biribilgune digital"-etik gertukoa, eta arte garaikidea ekoizteko, hedatzeko eta diskurtsoa sortzeko plataforma bat eskaintzen du.

Filet is a space for experimental art production founded by Rut Blees Luxemburg and Uta Kögelsberger. Based in London in close proximity to the "digital roundabout", FILET is a physical research organ that provides a platform for the production, dissemination and discourse of contemporary art.

<https://www.filetfilet.uk/>



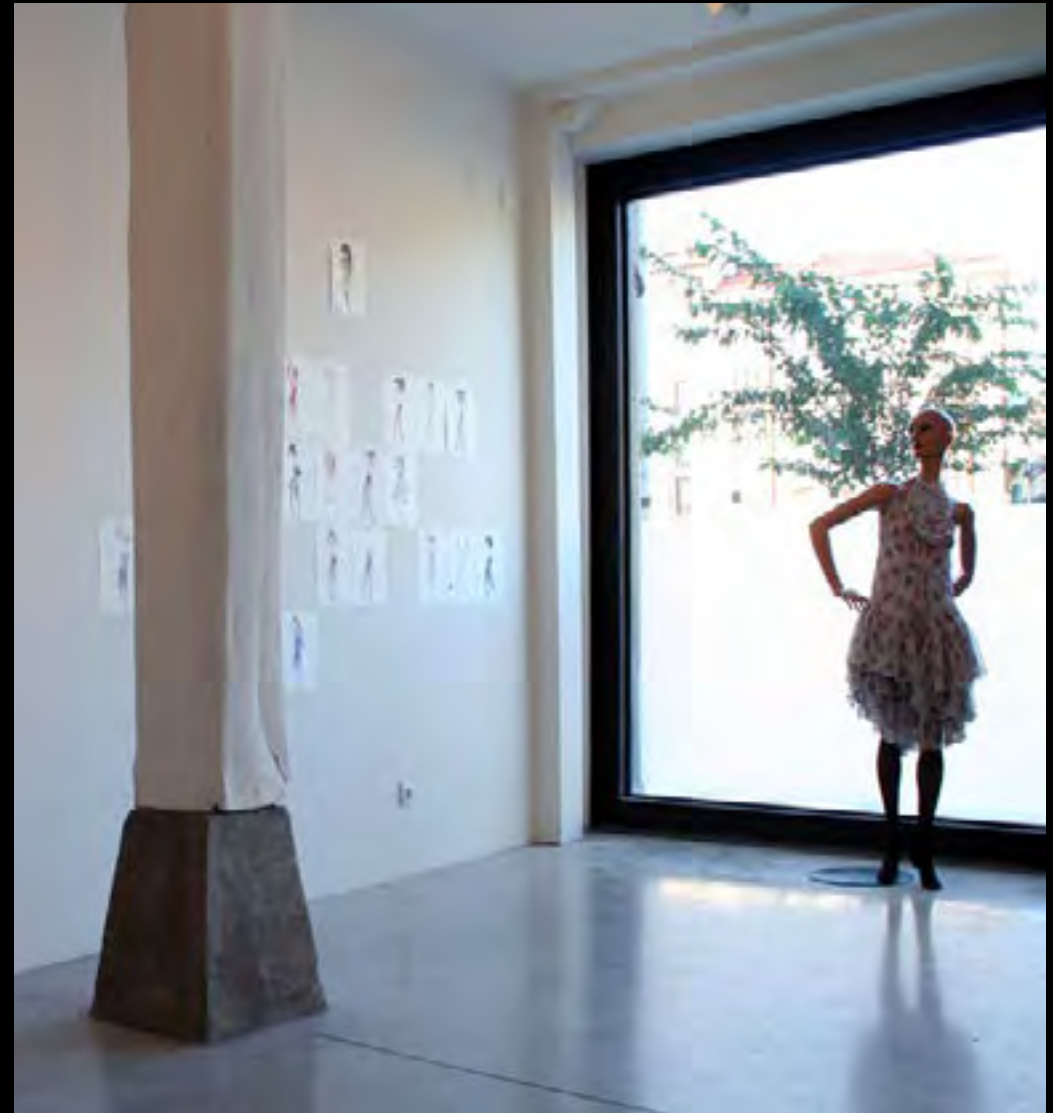
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Espacio Marzana

Espacio Marzana Galeria 2002ko azaroan ireki zen Bilboko Marzana kaian, BilbaoArte arte garaikideko zentrotik oso hurbil. Gorabidean dauden arte-proposamenak bultzatzera bideratu dugu hasieratik gure programazioa, ibilbide luzeko artistak ahaztu gabe.

Espacio Marzana Gallery was opened in November 2002 in Bilbao and is located on the Marzana wharf, very close to the contemporary art center BilbaoArte. Since its inception, we have focused our programming on promoting new emerging artistic proposals, without forgetting established artists.

<http://espaciomarzana.com>



Miren Barrena

Miren Barrenaren lana nagusiki eskultorikoa da. Igeltsuarekin aurkitutako objektuek in mundu materiala eta gizakien anatomia adierazten ditu.

Miren Barrena (Donostia 1996) works with performance, video and sculpture. She use materials such as gypsum, plaster and found objects. Parallel to her artistic work, Barrena has also trained at the circus.

<https://www.instagram.com/miren.barrena/?hl=es>

<https://youtu.be/9UnjgEJt7gQ>



Amaia Vicente

“Izaki bizidun mikroskopikoen arteko mikro-gerra baten 24-7ko emanaldia egiten du nire lanak, giza-jokabidearen metafora gisa. Bizitza-prozesu hauek behatzeak zera pentsarazten digu: ez dagoela alde handiegirik Petri plakaren espazio txikian gertatzen diren biziraupen eta konkista mikro-gerren eta gizakiak maila makroan dituen jokaeren artean”. Egunero aldatzen den artelan bizia.

Nazioarteko doktoretza-ikerketak garatzen dago Amaia Vicente, EHUko Artea eta Teknologia departamentuan nahiz Linzeko Arte Unibertsitatean (Austria), bertako Interfaze Kulturak programaren barruan. Ikerketa Artistikoan egiten duen lanaren ildotik (“Interfazea eta elkarreragitea gorputzaren kanalizatzaile sozial gisa”), Amaiak interes bereziarekin erreparatzen dio gorputzak teknologiarekin elkarreragitean bereganatzen duen potentzial performatiboari, kulturaren barruan horrek duen esanahia eta adierazpen biopolitiko hartuta, gorputz horiek gure ingurune teknologikoetan daukaten interakzioan eta komunikazioan gertatzen den bezala.

Arte Garaikide, Teknologiko eta Performatiboko Masterra burutu du EHU (2014 – 2016), eta Ikasketa Feminista eta Generokoetako Masterra (2008 – 2010).

Project

This project is framed within bio-art, where different living organics are cultured from different body remains in agar-agar based Petri dishes, and observed with a digital microscope for several months in the year 2020. This work is done when everything invisible is scary and reflects on the idea that the human body is actually a multi-species organism surrounded by many other organisms, human and non-human. This work and the observation of its development connects us directly with the universe; from the micro to the macro. The result is different videos and photos.

Biography

Amaia Vicente is an artist and researcher in Art, Science and Technology. She has been selected for creation grants, exhibitions, festivals and symposiums internationally. Her work has been presented in France, “ADIIF Video Creation Festival”, Cannes Film Festival. In Stockholm, at “FemTourTrack: International Festival of Feminist Video Creation”; at Studio Stefania Miscetti, with “She Devil X. Resisters”, Rome; WRO Art Center Museum, Wroclaw (Poland); in Austria at “Ars Electronica Festival”, “AFO” (Linz); also at LAB30 Festival, Augsburg (Germany); Fabra i Coats. Centre d’Art Contemporani (Barcelona); Tabakalera (Donosti-San Sebastian), Fundación de Bilbaoarte, Azkuna Zentroa, MEM (Bilbao); Montehermoso and Zas Kultur Espazioa (Vitoria-Gasteiz).

<https://amaiavicente.com>

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Alberto Lomas

Materialetik hitzak atera, materiala hitz multzo bihurtu. Inertzia-joko batean, zeinean lengoaiatik materiarako esanahien transferentziak interpretazio berriak sortzen baititu. Materiala hitzak eta txarrantxa baldin badira: zer gertatzen da txarrantxa hitz multzo bihurtzen denean?

Zer rol hartzen dute hutsuneek?

Lan honetan, txarrantxa ikonografikoa hesiaren gainaldetik hartu, eta galeriako paretaren ikusgaitasun optimora eramatea lortu genuen; bere hondakinekin, bere bidesariekin.

Alberto Lomas (Gasteiz, 1967) Bilbon bizi eta lan egiten du. Arte Ederretan Gradua du EHUn (pintura eta ikus-entzunezkoetako espezialitateak, 1992), eta nazioarteko tailerren bitartez hedatu du bere trebaketa; esate baterako, Artekulun, Antoni Muntadasekin, eta Quam-en, Francesc Torresekin. Hona bere erakusketa aipagarrietako batzuk: Muga zurrinak / Muga bigunak (Karge Gallery, Slemani Old Tobacco Factory, Kurdistan, Irak; 2018); Interfaze -1- (Centre d'Art Moderne de Tetouan, Maroko; 2017-2018); Praxiaren bestelako ekintzak (Artium Museum, Gasteiz; 2015-2016), Aurr/Ez Aurre (BilbaoArte, Bilbo; 2014); Ezinezko morfologiak, Raúl Lomasekin (Avaart Galeria, Gijón; 2013). Gainera, nazio zein nazioarteko talde-erakusketetan parte hartu du bere ekintza eta instalazioekin, bestek beste: By your trace, by your shadow (Exhibition Hall, SeMA NANJI, Seoul; 2019); Borders and identities, Isidro Lopez Aparicio komisario (Arteinformato virtual; 2019); Meminisse (Myymälä Gallery, Helsinki; 2018).

"Subtracting words from material, turning material into words. In a game of inertia in which the transfer of meaning from language to matter generates new interpretations.

If the material is the words and the barbed wire: What happens when the barbed wire becomes words?

What role do the gaps assume?

In the work we managed to move the iconographic barbed wire from the top of the wall to the zone of optimal visibility of the wall of a gallery; with its waste, with its tolls."

Alberto Lomas (Vitoria, 1967) lives and works in Bilbao and has a degree in Fine Arts from the University of the Basque Country (specialties in painting and audiovisuals, 1992). He has expanded his training in international workshops such as Arteleku with Antoni Muntadas and at Quam with Francesc Torres. His notable exhibitions include: Hard Borders / Soft Borders, Karge Gallery, Slemani Old Tobacco Factory (Kurdistan, Iraq 2018); Interface -1- (Centre d'Art Moderne de Tetouan, Morocco, 2017-2018); Alterations in Praxis, (Artium Museum, Vitoria 2015-2016), Aurr/Ez Aurre (BilbaoArte, Bilbao, 2014); Impossible Morphologies with Raúl Lomas (Avaart Gallery, Gijón 2013). He has participated in various national and international group shows, presenting different actions and installations, including: By your trace, by your shadow (Exhibition Hall, SeMA NANJI, Seoul 2019); Borders and identities, curated by Isidro Lopez Aparicio (Arteinformato virtual 2019); Meminisse (Myymälä Gallery, Helsinki 2018).

<https://www.albertolomas.com>



Lola Marquinez

Kolorengatik, argiagatik, formagatik eta oso askotariko materialak erabiltzeagatik nabarmentzen da artista, eta gure jokabidean pentsarazi nahi digu, gure bizimoduan, eta nola honek korporazio handiek guran inposatu nahian dabilzan kontrol-sistemak indartzen laguntzen duen.

Lola Marquinez (Oxford, 1976). Arte Ederretan lizentziatu zen UB Bartzelonako Unibertsitatean, eskultura espezialitatean. Bere ekoizpen propioaz gain, tailer artistikoak egiten ditu zenbait erakunderentzat. Bederatzi urtez, sorkuntza artistikoa bultzatu du arte-terapiatik gertu dauden prozesuetan, burmuineko kalte hartua duten pertsonekin lanean, ATECE Bizkaia-ren pintura tailerrear.

Color, light and shape and the use of very diverse materials are the hallmarks of this artist who wants to make us reflect on our behavior and our way of living and how this contributes to strengthening the control systems that large corporations want to impose on us.

Lola Marquinez (Oxford 1976), graduated in Fine Arts from the University of Barcelona U.B., specializing in sculpture. She combines her own production with artistic workshops for different organizations. She has been promoting artistic creation in processes close to art therapy with people with acquired brain damage for nine years, from the ATECE Bizkaia painting workshop.

<https://vimeo.com/300576987>



Raisa Raekallio & Misha del Val

Raisa Raekallio (Kittilä, Finlandia) eta Misha del Val (Bilbo) gara, Laponian bizi den artista-bikotea; pinturak, marrazkiak eta performance-lanak egiten ditugu elkarren artean. 2013an ekin genion gure lankidetzeta artistikoari, artea, zinema eta musikarekiko sentiberatasun partekatuan, basoarekiko debozioan eta gure umore-sen negargarrian oinarriturik.

“We are Raisa Raekallio (Kittilä, Finland) and Misha del Val (Bilbao, Spain) a Lapland-based artist couple working in collaboration in paintings, drawings, performance art pieces, curatorial projects, and podcasts. We started our working collaboration in 2013, following a shared sensitivity for art, films and music; a devotion for the forest; and a deplorable sense of humour.”

<https://youtu.be/47LhhBxrAX0>

<https://www.raekalliodelval.com>



Rut Olabarri,

Rut Olabarri (Bilbo, 1962). Arte Ederretan graduatua EHUn, pinturan espezializatu zen 1986an. Hamaika erakusketa kolektibotan parte hartu du 1985tik; lehena, Bilboko Vanguardia galerian, non zenbait bakarkako erakusketa ere egin dituen. Hiru urtez jarraian hartu du parte ARCO n, eta 2008an, Art Salamancan.

Rut Olabarri, Bilbao 1962. Graduated in Fine Arts from the UPV-EHU. She specialized in painting in 1986. She has participated in a large number of collective exhibitions since 1985, which began in Bilbao with the Vanguardia gallery, where she also has made some individual exhibitions.

She has participated in ARCO three consecutive years and in Art Salamanca in 2008.

<https://www.instagram.com/rutolabarri/>



Enrique Hurtado

“Iraganeko etorkizunak (New Cross)”. 90eko hamarkadaren amaierako Hurtadoren instalazio-proiektu bat berrikusten du, baita garai hartan entzuten zuen musikarena ere. Jatorrizko proiektuak arrotza, desterritorializazioa eta etorkizunaren kontzeptuarekin zerikusia zuen. 24 urte geroago soinu eta argazki proiektu baten forma hartu du.

Mark Fisher idazle ingelesaren ideietan inspiratzen da obra, hala nola etorkizunaren desagertzearen ideia edo iragan sozial edo kulturalako elementuen iraupena (hauntologia).

Enrike Hurtadoren lana zuzeneko inprobisaziotik eta soinu-instalazioetatik hasi eta kontzeptuzko grabazioetaraino hartzen du. Artea ikasi zuen eta Euskal Herriko punk/post-hardcore eszenan parte hartu zuen, 2000ko hamarkadaren hasieran Londresko ixi taldean (<http://www.ixi-audio.net>) ordenagailuz musika egiten hasi zen arte, musika esperimenterako softwarea garatzen zuen bitartean. Hurtadok punkaren eta noise rockaren paradigmak berrerabiltzen ditu, hala nola distortsioa eta feedback-a, abangoardiako musikaren lenteen, inprobisazioaren, software esperimenteraren eta arte kontzeptualaren bidez. Enrike soinu-artearen irakaslea da Euskal Herriko Unibertsitateko Arte Ederren Fakultatean, Bilbon.

<http://enrike.ixi-audio.net>



Enrike Hurtado

Past Futures (New Cross)" revisits an installation project by Hurtado from the late 1990s, as well as the music he listened to at the time. The original project was concerned with the ideas of estrangement, deterritorialisation and the concept of the future. 24 years later it has taken the form of a sound and photography project.

The work is inspired by ideas of the English writer Mark Fisher, such as the disappearance of the idea of the future, or the persistence of elements of the social or cultural past (hauntology).

Trained as an artist, Enrike Hurtado's practice ranges from live improvisation and sound installations to conceptual recordings. Part of the Basque Country punk/post-hardcore scene, he started making computer music in the early 2000's within the ixi collective in London (<http://www.ixi-audio.net>) while developing their singular experimental music software. Hurtado often re-purposed punk and noise rock paradigms such as textured distortion and feedback through the lenses of avant-garde music, improvisation, experimental software and conceptual art. Enrike teaches sound art at the faculty of Fine Arts of the University of the Basque Country in Bilbao.

<http://enrike.ixi-audio.net>

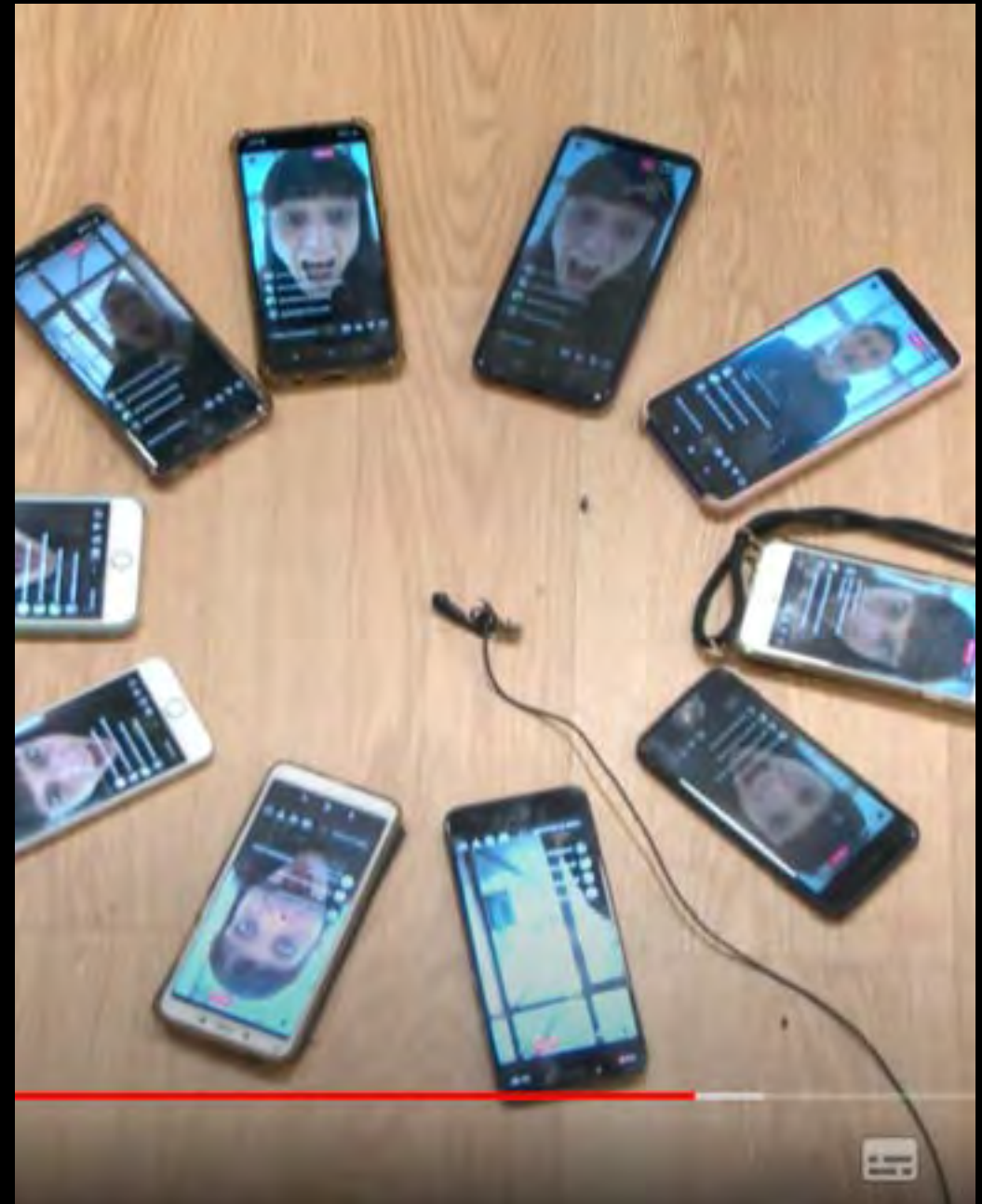


Javier R. Perez-Curiel

Entzuleen mugikorrek zoruan biribilean jarri eta horietara zuzeneko emanaldi bat transmititzean datza Javier R. Perez-Curielen Body Extension performancea. Mugikorrek paratzeko moduak eskultura bat eratzen du, zeinaren xedea ez baita galeriako espazio fisikoa soilik okupatzea, baizik eta transmisiorako erabilitako material heterogeneoen (mugikorrek, uhinak, softwarea, algoritmoak...) arteko espazio zehaztugabea ere. Elkarlaneko ekintzan erabilitako gailu bakoitzaren latentziak jasotako irudien eta soinuen justaposizioaren bitartez bihurtzen da espazioa edo eskultura zentzumenentzat hautemangarri.

Body Extension is a performance by Javier R. Perez-Curiel that consists of transmitting a live broadcast to the phones of the attendees, which are arranged together in a circle on the floor. The arrangement of the devices constitutes a sculpture which attempts to occupy not only the physical space of the gallery but the undetermined space between the heterogeneous materials used for the transmission: the mobile phones, the waves, the software, the algorithms... This space or structure becomes perceptible to the senses through the juxtaposition of the images and sounds received by the different latencies of each of the devices used in this collaborative action.

<https://youtu.be/rZTWmHG3fgA>



Txema Agiriano

Artista, idazlea eta kultura-sustatzailea da Txema Agiriano. Irakasle bisitaria Royal College of Art-en (Erresuma Batua), Tetuaneko Institut National des Beaux-Arts-en (Maroko), Euskal Herriko Unibertsitateko Arte Ederren Fakultatean, eta Linzeko Artearen eta Diseinuaren Unibertsitatean (Austria).

Arte-galeria, museo, jaialdi eta arte-espazioetan erakusketak komisariatu ditu: Verge Gallery, Sydney, Australia; AVIFF Cannes film festival, Frantzia; Perte de signal, Montreal, Kanada; Pugnart Film Series, Atenas, Grezia; Centro de Arte Moderno, Tetuan, Maroko; Myymälä2 Gallery & Planet SuviLahti, Night of the Arts, Helsinki, Finlandia; Paolo Boselli Gallery, Brusela, Belgika; Architektur Forum Oberösterreich, Linz, Austria; Zsenne Art Lab, Brusela, Belgika; 4bid Gallery Amsterdam, Herbehereak; Arabako Artxibo Historikoa; Espacio AVAart, Gijón, Espainia; Universidad Laboral, Gijón, Espainia; CCAI, Gijón, Espainia; Film festival Parnü, Estonia; L'embobineuse, Marsella, Frantzia; Spekro, Istanbul, Turkia; Issue Project Room, New York, EEBB; Sonic Circuits, Washington DC, EEBB; Guggenheim Museoa, Bilbo; Kaleidoskop, Kopenhage, Danimarka; Digital Media 1.0 La Nau, Universidad de Valencia...).

MEM Nazioarteko Arte Esperimentalen Jaialdian eta Bideodromo Nazioarteko Zine eta Bideo Esperimentalen Jaialdian komisario lanak egiten ditu.

Txema Agiriano is an artist, writer and cultural manager.

Visiting lecturer at Royal College of Art (UK), Institut National des Beaux-Arts de Tétouan (Morocco), Fine Arts Faculty of the University of the Basque Country (Spain), University of Art and Design Linz (Austria).

He has curate exhibitions in art galleries, museums, festivals and art spaces: Verge Gallery Sydney, Australia; AVIFF Cannes film festival, France; Perte de signal Montreal, Canada; Pugnart Film Series Athens, Greece; Centro de Arte Moderno Tetouan, Morocco; Myymälä2 Gallery & Planet SuviLahti, Night of the Arts. Helsinki, Finland; Paolo Boselli Gallery, Brussels, Belgium; Architektur Forum Oberösterreich Linz, Austria; Zsenne Art Lab Brussels, Belgium; 4bid Gallery Amsterdam, Netherlands; Archivo Histórico de Álava País Vasco, Spain; Espacio AVAart Gijón Spain; Universidad Laboral Gijón Spain; CCAI Gijón Spain; Film festival Parnü, Estonia; L'embobineuse Marseille, France; Spekro Istanbul, Turkey; Issue Project Room New York, USA; Sonic Circuits Washington DC, USA; Guggenheim Museum Bilbao, Spain; Kaleidoskop Copenhagen, Denmark; Digital Media 1.0 La Nau Universidad de Valencia, Spain,...)

He is curator for **MEM** experimental arts international festival and **Bideodromo** international experimental film and video festival.

www.recetas culturales.com



mañana incierto

Josu Rekalde-Izagirre

Josu Rekalde (Amorebieta -Bizkaia- 1959) has combine his artistic creation with his job as professor at the Faculty of Fine Arts of the University of the Basque Country. Now just retired. His field of work is multidisciplinary although his best known facet is related to video, sound and new technologies. The topics he deals with fluctuate from intimacy to the social relationship, from the I to the Other, from the metalinguistic to the narrative.

His work has been exhibited and spread in numerous places such as The World Wide Video Festival in The Hague, Holland (1993). Festival of the ZKM of Karlsruhe in Germany (1993), ICA. Spanish video visions. London, (1994), De rand van Europa, Videonale, Bonn (1994), Museum of Fine Arts of Bilbao (1995), the Museum of Girona (1997), Espace des Arts de Toulouse (1998), Aix en Provence (1999)), Mappin Gallery of Sheffield (1998), Saarbrücken film festival (1999), Espace d'Art Contemporani de Castelló (2000), Center La Panera de Lleida (2004), Göete Institute of Rome (2004), Videokuns aus Spanien. Kornhaus Forum. Bern. Switzerland (2005). Espacio Menosuno in Madrid (2006), the Na Solyanke Gallery in Moscow within the framework of the exhibition: Jokes and Nightmares, Spanish video art from Dalí to the present day (2011), at the Puertas de Castilla Center «Miradas al Videoarte» (Miradas al Videoarte) (2012, «ARTISTS AS CATALYSTS» by Ars Electronica at the La Alohondiga Center in Bilbao (2013), Proyector Festival, Madrid (2016), Museum of Art and History of Durango (2018), MediaLab Madrid (2018) or MEM, Experimental Music Festival in Bilbao (2018).

His work Anthropozulo was awarded as one of the best international video creations in the framework of the ZKM festival (Zentrum für Kunst und Medientechnologie) in Karlsruhe (Germany) (1993). Works acquired in the La Panera Center of Lleida or in the Espace des Arts de Toulouse or Arteleku (Diputación de Gipuzkoa). His work as artistic director of the opera «Kaiser von Atlantis» (2010), and «Apocalypse» (2017) is relevant and in the outstanding artistic panorama.

He is part of the Research Group of the University of the Basque Country IKERSOINU. Ikersoinu that investigates the relationship between sound and action, reflecting on the artistic practices around sound, as well as the performative capacity of the sound act.

www.josurekalde.com
<https://vimeo.com/300570982>



Rut Blees Luxemburg

Rut Blees Luxemburg (1967) Alemanian jaiotako argazkilari britainiarra da. Artista eta argazkilari gisa egiten duen lanak hiriaren errepresentazioaz eta urbanoaren fenomenoaz dihardu, eskala handiko argazki-lanetik abiatuz, formatuak konbinatuz.

Rutek Zientzia Politikokoak ikasi zituen Duisburgen (Alemania); ondoren, Londreseko College of Printing-en Argazkigintza Gradua lortu 1993an. Azkenik, Manchesterreko Unibertsitatean Argazkigintza Masterra egin zuen 1996an.

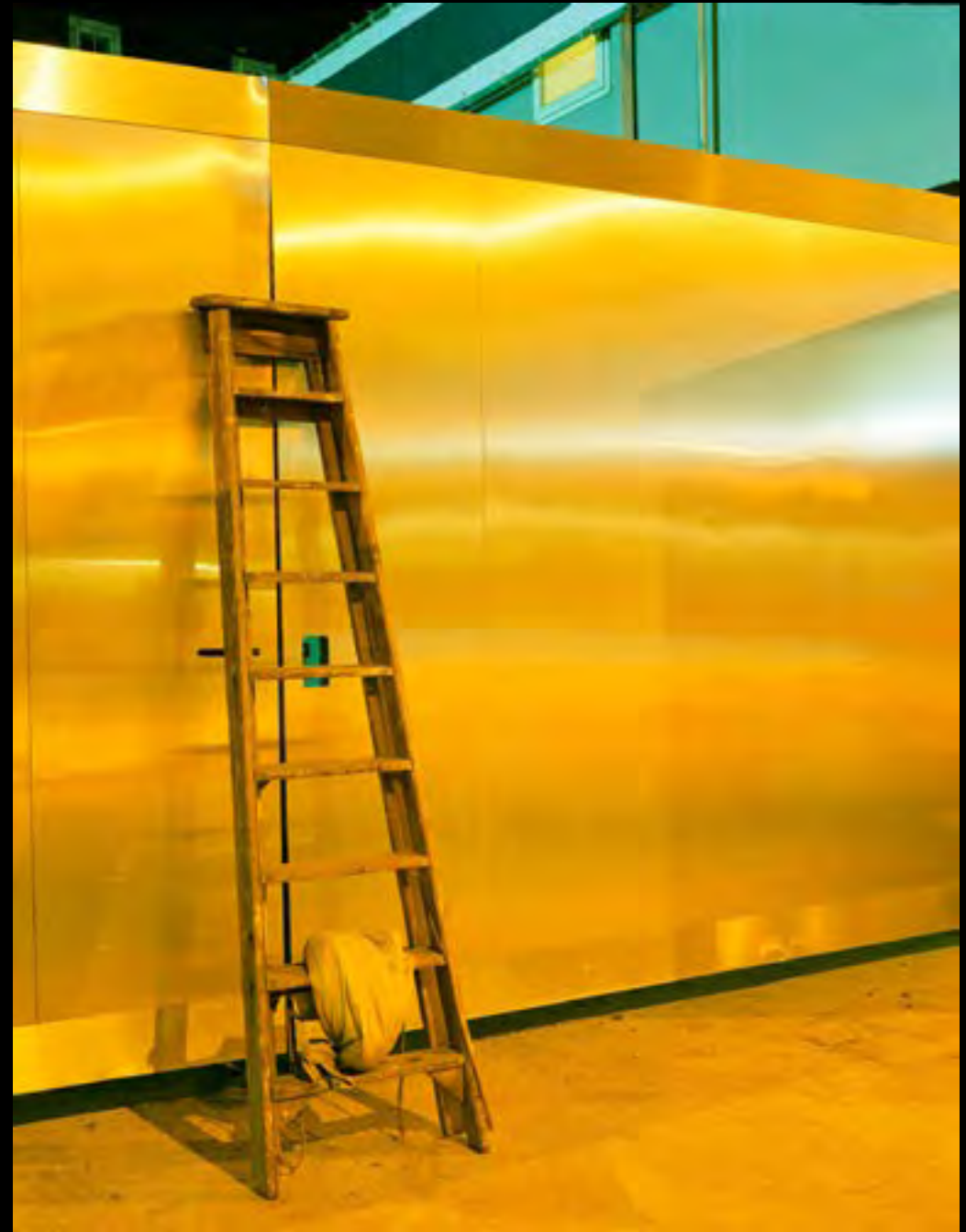
Bere lehen monografia, London – A Modern Project, 1997an argitaratu zen, Michael Bracewell-en saikera batekin; hurrengo 2000koa da, Liebeslied/ My Suicides, eta Alexander Garcia Düttmann-ek idatzitako testua du. 2004an, ffolly argazki-liburua, ffotoworks-ek argitaratua, Cerith Wyn Evans, Patrick Lynch eta Douglas Park-en testuekin. Bere lanaren monografiarik osoena, Commonsensual, Black Dog etxeak plazaratu zuen 2009an, Regis Durand-en saiakera kritikoarekin. 2012an, Trier-eko (Alemania) Simeonstift Museoak bere lanaren atzerabgirakoa erakutsi zuen: Lustgarten.

Rut Blees Luxemburg (born 1967) is a German-born British photographer. Rut's work as an artist and photographer concerns the representation of the city and the phenomenon of the urban, combining formats from large-scale photographic work.

Rut studied Political Science in Duisburg, Germany, before attending the London College of Printing to complete her BA in Photography in 1993. She graduated with an MA in Photography from the University of Westminster in 1996.

Her first monograph, London – A Modern Project, appeared in 1997 and included an essay by Michael Bracewell; it was followed by Liebeslied/My Suicides, with text by Alexander Garcia Düttmann in 2000. In 2004, the photobook, ffolly, with texts by Cerith Wyn Evans, Patrick Lynch, Douglas Park, was published by ffotoworks. The most comprehensive monograph on her work, Commonsensual, was published by Black Dog in 2009 and includes a critical essay by Regis Durand. In 2012, the Museum Simeonstift in Trier, Germany held a survey show of her work, Lustgarten.

<https://rutbleesluxemburg.com>



Sophy Rickett

Argazkiekin, bideo-instalazioekin eta testuekin lan egiten duen ikusizko artista da Sophy. Argazkigintza Graduko irakasle titularra da Londreseko College of Communication-en.

Sophyren obrak, neurri handi batean, joera narratiboen eta argazki-irudiaren posibilitate abstraktuen arteko tentsioa esploratzen du. Bere artelanek itxura minimalista daukate, eta jolas espazialak eta anbiguotasunak sortzen dituzte, non argazkiaren izate materialera bideratzen den arreta, eta ez hainbeste irudiaren planoaren atzean urruntzen den ilusiozko espaziora.

1990ko hamarkadaren amaieran egin zen ezagun Sophy, Royal College of Art-en graduatu ondoren. Zenbait erakunderen enkarguak izan ditu: Photoworks, The Institute of Astronomy eta Arnolfini, besteak beste. Eta hainbat erakusketa egin ditu Erresuma Batuan zein nazioartean.

Hona hemen bere lana gordetzen duten bildumetako batzuk: The Government Art Collection, Londres; FRAC, Alsazia; Pompidou, Paris; Musée des Beaux Art, Nantes; eta Re Rebaudengo, Turin.

Sophy is a visual artist working with photography, video installation and text. She is a Senior Lecturer for BA (Hons) Photography at London College of Communication.

Much of Sophy's work explores the tension between the narrative tendencies and abstract possibilities of the photographic image. Her works have a minimal quality and create spatial plays and ambiguities that draw attention to the material nature of the photograph rather than to the receding illusory space behind the picture plane.

Sophy came to prominence in the late 1990s shortly after she graduated from the Royal College of Art. She has undertaken commissions for several institutions including Photoworks, The Institute of Astronomy and Arnolfini and has exhibited widely in the UK and internationally.

Her work is included in many collections, including The Government Art Collection, London; FRAC, Alsace; Pompidou, Paris; Musée des Beaux Art Nantes, and the Re Rebaudengo, Turin.

<https://sophyrickett.com>



David Mach

Eskozian jaioa 1956an, bere lan dinamikoa eta irudimentsuek egin dute ezagun: eskala handiko collageak, eskulturak eta instalazioak, zeinetan askotariko bitartekoak erabiltzen dituen, hala nola eskegailuak, pospoloak, aldizkariak, posta-txartelak eta beste hamaika gai. Eskoziarraren deskribapenean, "handia keinuan eta handia proportzioan" da bere lana, damurik gabeko sormen-adierazpen gisa, eta aldi berean, besteen arreta erakartzeko.

70eko hamarkadan, Dundee (Eskozia) Duncan of Jordanston College of Art-en eta Londreseko Royal College of Art-en (RCA) ikasi zuen, eta Pat Holmes Memorial saria irabazi. 1988an, Turner sarirako hautagai izendatu zuten, eta 1992an Lord Provost saria eman. Errege-akademiako kide da 1998tik, eta Londreseko Royal Academy Schools-eko eskultura-irakasle izendatu zuten 2000n. 2004an Eskoziako Errege Akademiako ohorezko kide hautatu zuten eta urte berean Inspirazio eta Aurkikuntzako irakasle izendatu zuen Dundeeko Unibertsitateak.

2006tik 2010era, National Portrait Gallery-ko kontseilaria izan zen. 2011an, Bank of Scotland Herald Angel saria irabazi zuen, Precious Light erakusketarekin, eta baita Glenfiddich Spirit of Scotland arte-saria ere.

Born in 1956 in Scotland, he is widely known for his dynamic and imaginative large scale collages, sculptures and installations of diverse media, including coat hangers, matches, magazines, postcards and a plethora of other materials. The Scotsman describes his works as "big on gesture and big in proportion" which serve as his unapologetic expression of creativity and, simultaneously his own call for attention.

In the 70s he studied at the Duncan of Jordanston College of Art, Dundee, Scotland, the Royal College of Art (RCA), London, and won the Pat Holmes Memorial Award. In 1988 he was nominated for the Turner Prize and in 1992 he won Glasgow's Lord Provost Prize. He became a Royal Academician in 1998 and was appointed Professor of Sculpture at the Royal Academy Schools in London in 2000. In 2004, he was elected an honorary member of the Royal Scottish Academy and the same year the University of Dundee appointed him Professor of Inspiration and Discovery.

From 2006 to 2010, he was a Trustee of the National Portrait Gallery. In 2011, Mach was awarded the Bank of Scotland Herald Angel Award for his exhibition 'Precious Light', as well as the Glenfiddich Spirit of Scotland Award for Art.

<https://davidmach.com/buy-davids-work/>



Aideen Barry

Aideen Barry espresio bideak elkarren artean trukutzen dituen artista da, performancearen, mugimenduko irudiaren eta eskulturaren manifestazioak tartekatuz. Trikimailu bisualak erabiltzen ditu errealitatearen etenaldi areagotua sortzeko, antsietatea ahal bezala eramaten saiatzea delarik bere lanaren izendatzaile komuna.

Fikzio optikoaren enfasia jartzen du Barryk jokoan bere azken piezetan, disonantzia kognitiboaren sentsazioa sortzeko. Ikusleak paradoxikoki esperimintatzen du lana: erakarrita baina aldaratuta. Gauza bat aldi berean familiarra eta arrotza gerta daitekeen instantziara jotzen du maiz, fenomenologiaren ideia bat kuestionatuz eta deserosotasuneraino arrotzak eta mehatxuzkoak diren egoerak sorraraziz. Ginofobia eta munstrozkoaren gaineko meditazio feministak McGuffina dira bere azken mugimenduko irudiko lanetan.

Aideen Barry is an artist whose means of expression are interchangeable, incorporating performance, moving image and sculptural manifestations. Employing visual trickery to create a heightened suspension of reality, the common denominator of Barry's work is an attempt to deal with anxiety.

Aideen Barry is an artist whose means of expression are interchangeable, incorporating performance, moving image and sculptural manifestations. Employing visual trickery to create a heightened suspension of reality, the common denominator of Barry's work is an attempt to deal with anxiety.

At play in her more recent works is an emphasis on optical fiction to generate a sense of cognitive dissonance. The viewer experiences the work in a paradoxical fashion: attracted and yet repelled. Barry often engages with the instance where something can be familiar, yet foreign at the same time, questioning an idea of phenomenology and resulting in situations of the uncomfortably strange and threatening. Feminist meditations on gynophobia and the monstrous are a McGuffin in her most recent moving image works.

During her time on residency at the Irish Museum of Modern Art, Barry will show solo, presenting some of her most recent performative film works in a survey show at the Royal Hibernian Academy. Other recent significant projects include: 2016 Projects at Lismore Castle, Visual Carlow, DLR Lexicon (2017), Commission by the Arts & Heritage Trust UK (2015), Changing Tracks, EU Public Art Commission (2014), Art Omi International Residency, New York (2013), Headlands Centre for the Arts, San Francisco (2011), Banff Centre Residency (2007), Skaftfell, Iceland (2007). International projects at: Liste Art Fair (Basel, CH) & Mothers Tankstation (2010 & 2011), Wexner Centre, OH (2010), Moderna Museet, SE (2008), Musée des Beaux Arts, Lyon (2009), Louise T. Blouin Gallery, UK (2007), Galeria I H, Malaga, ES (2012), CAC, ES (2012), Artscene, Shanghai (2005), BAC, Geneva, CH (2011), and Catherine Clarke Gallery, CA (2011).

<https://www.aideenbarry.com>



mañana incierto

Liane Lang

Eskultorea, argazkilaria, pintorea eta zinemagilea da Liane Lang. Dublineko National College of Art and Design-en eta Londreseko Goldsmiths College-n hezia, Londreseko Royal Academy-ko graduondoa du.

Liane Langek objektu errealekin egindako stop motion (fotogramaz fotograma) eta time lapse (kamera azkarra) teknikak erabiltzen ditu gehien bat ikus-entzunezko lanetan. Videoa, 16 mm-koa eta Super 8a erabiltzen ditu.

Liane Lang is a London-based artist who studied at the National College of Art and Design in Dublin and completed a BA in Fine Art at Goldsmiths College, London followed by an MFA at the Royal Academy Schools, London, where she graduated in 2006. She has exhibited widely both in the UK and internationally, including the Musée de Beaux Arts Calais, PS1 New York and Kunstverein Heidelberg. She won the Photofusion Award, the Tooth Travel Award at Goldsmiths College and the Cheneviere Prize at the Royal Academy Schools. 2018 has seen a solo show in London at James Freeman Gallery and Lianzhou Festival of Photography and her work was included in From Life at the Royal Academy of Arts.

In 2019 Lang's major installation We're All In This Together was exhibited at Kunsthalle Tübingen as part of ComeBack. The film Studio Spectres was exhibited in the newly completed James Simon Gallery, part of the Berlin State Museum. Her long term project Glorious Oblivion was exhibited in 2021 at James Freeman Gallery. Lang's work is held in numerous prestigious collections, such as Arts Council England, Royal Academy of Arts, the Saatchi Collection, Deutsche Bank, Kunstverein Bregenz, Ernst and Young and the Collection of the Kunstamt Spandau, Berlin. During 2019 the artist was based in Bilbao for a residency at BilbaoArte Fundacion. In 2021 Lang was artist in residence for the Wirksworth Festival and her exhibition will take place in September 2022.

<https://www.lianelang.com>



Carali McCall

Londresen bizi eta lan egiten duen artista kanadarra da Carali McCall (1981). Artea eta Artearen Historia ikasi zituen Torontoko Unibertsitatean, Eskulturako Masterra UCLko Slade School of Art-en, eta praktikan oinarritutako doktoretza UALeko Central Saint Martins-en – marrazkiaren esparru hedatura ekarpenak eginez; estudio-praktika zorrotza du McCallek, eta ikerketa akademikoan ere jarraitzen du; tutore gisa lan egin eta bere lanak nazioartean erakusten ditu.

Bloomsburyk argitaratutako Performance Drawing: New Practices since 1945 (2020) liburuaren egilekidea da; bilduma publiko zein pribatuetan artelanak ditu; estreinako Turps Banana MASS Correspondence ikastaroan parte hartu zuen (20/21); irabazi dituen sarien artean, Run Vertical (Running up the Side of a Building) performance-oinarriko artelanari Arts Council England-ek eman zion finantziazioa dago; Jerwood Drawing sarirako lehen aukeratuen artean egon zen 2017an; eta orain The Body in Landscape (2022) erakusketa/ argitalpenean dago lanean.

Carali McCall is an artist from Canada, living and working in London UK. (b.1981). After studying Art and Art History at the University of Toronto, McCall completed an MFA in Sculpture at Slade School of Art UCL; and practicebased PhD at Central Saint Martin's UAL – contributing to the expanded field of drawing; McCall has a rigorous studio practice and continues to be involved in academic research, she works as a tutor and exhibits internationally.

Co-author of the Bloomsbury publication 'Performance Drawing: New Practices since 1945' (2020); McCall has artworks in both public and private collections; was involved in the inaugural Turps Banana MASS Correspondence course 20/21. Awards include Arts Council England funding for a performance-based artwork titled Run Vertical (Running up the Side of a Building);



Slawomir Milewski

Slawomir Milewski Londresen bizi den artista eta zinemagile poloniarra da, 1979an jaioa. Poznan-eko Arte Ederretako Unibertsitatean (Polonia) Masterra lortu zuen, eta Renneseko Rennes 2 Unibertsitatean (Frantzia) beka bat jaso. Bere pelikulak hainbat festibaletan eta erakusketatan aurkeztu eta saritu dira, Ipar eta Hego Amerikan zein Europan eta Australian.

Slawomir Milewski is a London based Polish artist and filmmaker, born in 1979. He completed his Master degree at University of Fine Arts in Poznan, Poland. He was awarded a scholarship by Universite Rennes 2 in Rennes, France. His films has been presented and awarded at numerous festivals and exhibitions in North and South America, Europe and Australia.

<https://vimeo.com/327380264>



mañana incierto

Kristina Cranfeld

Kristina Cranfeld artista eta zinemagilea da. Ohorezko Gradua du Diseinuan, Londreseko Goldsmiths Unibertsitatean, eta Diseinu Interakzioetan Masterra, Royal College of Art-en. Trantsizioaz eta giza-identitateaz dihardu hein handi batean bere lanak, eta filmez, instalazioez eta argazkiez baliatzen da.

Kristinak TEDx, UCLA eta Liverpool Salon-en hitzaldiak eman ditu. Bere lanak nazioartean erakutsi dira, eta Dezeen, WeMakeMoneyNotArt, Grafik, The Line Magazine eta Blueprint etxeetan argitaratu, besteak beste. ICA Best Experimental Film saria irabazi zuen 2016an, eta bere filmak hainbat galeria eta zinema-jaialditan proiektatu dira, hala nola The Roundhouse, Berwick Film Festival, eta Bristol zein Istanbulen biurtekoetan.

Kristina Cranfeld is an artist and filmmaker. She holds a BA Hons in Design from Goldsmiths, University of London and an MA in Design Interactions from the Royal College of Art. Largely concerned with transition and human identity, Kristina's work is presented through films, installations and photographs.

Kristina has given talks at TEDx, UCLA and Liverpool Salon. Her works are exhibited internationally and published by Dezeen, WeMakeMoneyNotArt, Grafik, The Line Magazine and Blueprint amongst others. She is a winner of the ICA Best Experimental Film award 2016 and her films are screened at a number of international galleries and film festivals including The Roundhouse, Berwick Film Festival, Bristol and Istanbul Biennales.

<http://www.kristinacranfeld.co.uk/Manufactured-Britishness.html>



Jon Klein

Bristolen jaioa 1960an. Musikaria, artista, zinemagilea eta ekoizlea. Artista gisa, Batcave club ospetsuarekin lotutako ikusizko guztien ardura zuen 80ko hamarkadaren hasieran. Gaur egun, DMK kolektiboko kide modura erakusten du bere obra, eta Liane Langekin elkarlanean.

Musikari eta ekoizle gisa, CV zabala dauka. Esaterako, Siouxsie And The Banshees, Sinead O'Connor, Talvin Singh eta Shriekback artistekin jo eta idatzi izan du, eta kreditu luzeak ditu ekoizpenean: Fangoriaren Extrapolaciones Y Dos Preguntas 1989-2000, Espainiako lehen postura iritsia 2019an, eta Jah Wobble-ren Metal Box - Rebuilt in Dub (2021), bestek beste.

Zinemagile gisa, NHK Japan, Dolce & Gabbana, Havanah Rum eta ECO TV-rekin lan egin du Jonek.

Jon Klein
Born - Bristol 1960

Musician, artist, filmmaker and producer.

As an artist Jon was responsible for all the visual media associated with the legendary Batcave club in the early 80s. Currently exhibiting as a member of the DMK collective and in collaboration with Liane Lange.

As a musician and producer Jon has an extensive CV, playing, writing with artists such as Siouxsie And The Banshees, Sinead O'Connor, Talvin Singh and Shriekback.

Production credits are many, including Fangoria's 'Extrapolaciones Y Dos Preguntas 1989-2000' which hit No.1 in Spain in 2019, and Jah Wobble's 'Metal Box - Rebuilt in Dub' (2021).

As a filmmaker Jon has worked with NHK Japan, Dolce & Gabbana, Havanah Rum and ECO TV.

[https://en.wikipedia.org/wiki/Jon_Klein_\(musician\)](https://en.wikipedia.org/wiki/Jon_Klein_(musician))



MEM festival

MEM jaialdia, musika, arte, dantza, zine eta bestalako abangoardia adierazpenen naziorteko jaialdia da. Bilboko kultur eskaintza osatu eta hiriaren dinamikotasuna sustatzeko helburuaz sortzen da, ekonomi nahiz kulturaren hedapen eta birsortze eremu batetan.

MEM is an annual cultural festival, born in 2002, celebrating local and international electronic, extreme and experimental acts. MEM festival happens in November in Bilbao (Basque Country, Spain). There you can find dance, theatre, music, environment art, video, film, net-art, performance, readings, master classes and a lot of fun.

www.festivalmem.com



mañana incierto

Π-node

2014an sortutako Π-Node kolektiboaren xedea irradiaren inguruan ikertzea da, esperimentazio bitarteko gisa ulertuta. Horretara zuzendutako tresnen garapena (Π-Box), praktika partekatuzko tailerrak, Anti-Virus biziraupen maratoi-programa: zabalak dira Π-Noderen interesak eta ekintzak, eta beti abiatzen dira kolektiboaren desiratik azaleratutako dinamikatik.

Π-Nodek irradiaren dimentsio ugariak esploratu nahi ditu – haren fisikotasuna (eterra, irradi-uhinak eta espektro elektromagnetikoa), haren espazialtasuna (banda-zabalera, frekuentziak), haren azpiegitura (irradi hargailu/igorgailuen lan-sarea), haren ekoizpen-metodoak eta edukien kudeaketa editoriala (mahaiak/programatzaile-taldeak, grabazio-estudioak), metadatuak jasotzeko haren metodoak (RDS/SDR), haren historia (irradi libreen mugimenduak eta irradi piratak), eta haren legeria.

Eta garrantzi handiagoz: irradiak etorkizuneko aro-guztiz-digitalean izan dezakeen rola eta potentziala aztertu nahi ditu Π-Nodek.

Sarean presente, batzuetan (mini)FMn, eta 24/24 Mulhouse eta Pariseko DAB+-en, irradi honek, benetan besteen modukoa ez denak, oso zeruertz desberdinetako proposamenak bildu eta entzungai jartzen ditu, hala zerbitzarien sonifikazioak nola erreproduzio zerrenda amaigabeak, emankizunak, hitzaldiak edo zuzeneko kontzertuak, hainbat lekutatik: Paris, Helsinki, Lausana, Montreuil, Bilbo, Bourogne, Valparaiso, Berlin, Bergen, etab.

Founded in 2014, the Π-Node collective is dedicated to research around radio as a medium of experimentation. Development of dedicated tools (the Π-Box), practice sharing workshops, Anti-Virus survival marathon program: the interests and actions of Π-Node are broad and always borrowed from a dynamic that emerges from the will of the collective.

Π-Node seeks to explore the many dimensions of radio - its physicality (ether, radio waves and electromagnetic spectrum), its spatiality (bandwidth, frequencies), its infrastructure (network of radio receivers/transmitters), its production methods and editorial, content management (tables/programming teams, recording studios), its methods of receiving metadata (RDS/SDR), its history (free radio movements and pirate radio), and its legislation.

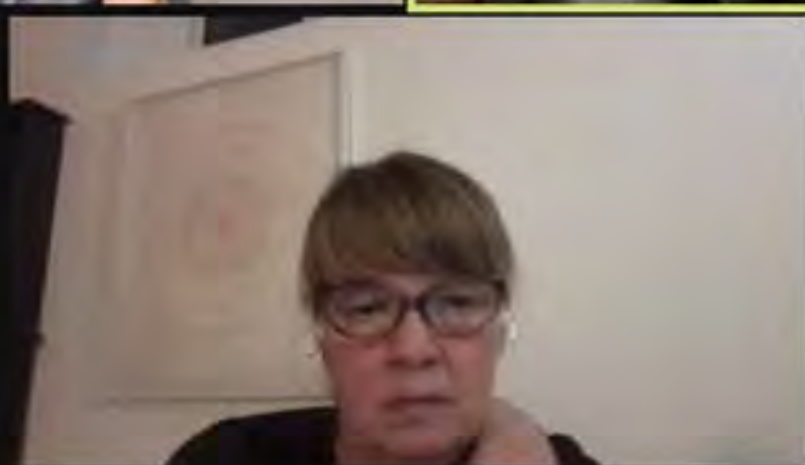
More importantly, Π-Node also wants to examine the future role and potential of radio in the all-digital age.

Present on the web, sometimes in (mini)FM, and 24/24 in DAB+ in Mulhouse and Paris, this radio, really not like the others, aggregates proposals from very diverse horizons and gives to hear both sonifications of servers as endless playlists, broadcasts, conferences or live concerts from Paris, Helsinki, Lausanne, Montreuil, Bilbao, Bourogne, Valparaiso, Berlin, Bergen, etc.

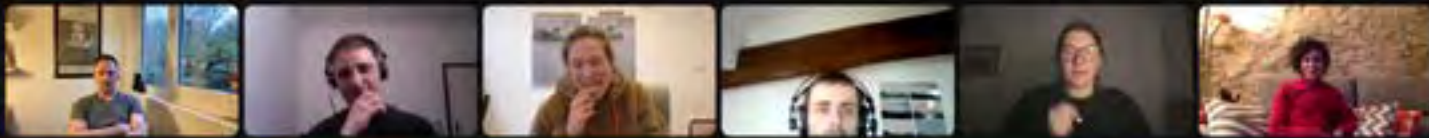
<https://p-node.org/>

<https://p-node.org/broadcasts/mem>





mañana incierto



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