

# ARTIUM MUSEUM EXHIBITIONS 2021

**LOREA ALFARO GERARDO ARMESTO TXARO ARRAZOLA** *A Place to Think: Experimental Art Practices and Schools in the Basque Country (1963-73) (1963-1973)* **ANTONIO BALLESTER MORENO JUNCAL BALLESTÍN MADDI BARBER+MARINA LAMEIRO NADIA BARKATE ERIC BAUDELAIRE KATINKA BOCK MARIANA CASTILLO DEBALL JUNE CRESPO MOYRA DAVEY PATRICIA ESQUIVIAS JOSÉ FÉLIX GONZALEZ PLACER DANIEL LLARÍA ROSALIND NASHASIBI XABIER SALABERRIA** *ZERU BAT HAMAIKA BIDE. ARTISTIC PRACTICES IN THE BASQUE COUNTRY IN THE PERIOD 1977-2002.* **BIGARREN BIDEA**

# EXHIBITION PROGRAMME AR- TIUM MUSEUM 2021

- The Museum of Contemporary Art of the Basque Country presents a programme of solo and group exhibitions that develop its main strands of work. Two of its core principles in 2021 will continue to be the inclusion of women artists in its temporary exhibition programme and Permanent Collection and its public legacy conservation and research.
- Artium Museum will this year also focus on studying the links between artistic and educational practices with two group exhibitions on the crossovers and exchanges between art and pedagogy in the Basque Country since the 1960s and various historical experiences that have had a bearing on learning and art's capacity to be an element of change. The second edition of the JAI (Institute of Artistic Practices) study programme will take place within this context in collaboration with CICC Tabakalera.
- Film and moving images will also be major strands in its 2021 programme with the launch of an exhibition project of films produced by artists and filmmakers in a new exhibition space –Gallery Z– beginning in May with a line-up of international guest artists visiting the Museum.

## Temporary Exhibitions Galleries A1, A2, A3 & Gallery Z

Alongside exhibitions on **MOYRA DAVEY** (Toronto, 1958) and **JUNE CRESPO** (Pamplona, 1982), which are set to run until April, Artium Museum begins its 2021 exhibition programme in January with an exhibition dedicated to the artist **JUNCAL BALLESTÍN** (Vitoria-Gasteiz, 1953-2015). *Life as Exercise* opened on 29 January in Gallery A3, curated by Fernando Illana, and is a project in collaboration with ANES-VAD, the NGO that inherited the artist's legacy. The exhibition presents unseen works alongside other historical works by the artist, who passed away in 2015, and a complex restoration process has been followed for many of the pieces on display in the Museum's galleries.

In March, Gallery A2 will host the monographic exhibition dedicated to the artist **KATINKA BOCK** (Frankfurt am Main, 1976), with the participation of Factoría Marítima Vasca Albaola in its production, while the exhibition dedicated to **XABIER SALABERRIA** (San Sebastián, 1969) will open in Gallery A1 in May, with a production that considers the construction of exhibition devices and the links between sculpture and architecture.

The exhibitions dedicated to **TXARO ARRAZOLA** (Vitoria- Gasteiz, 1963) and **MARIANA CASTILLO DEBALL** (Mexico City, 1975), the latter in collaboration with the Museum für Gegenwartskunst Siegen in Germany and MUAC (Museo Universitario Arte Contemporáneo) in Mexico, can be visited in autumn. The exhibitions are curated by Xabier Arakistain and Catalina Lozano respectively and will conclude the series of monographic exhibitions in 2021.

A new exhibition series will also be launched in the spring of 2021 that links artistic practices and filmic languages: **Gallery Z** (for *zinema*, cinema in Basque), a new space in the Museum's exhibition area, will host screenings by filmmakers and artists

working with moving images. This series will be curated by Garbiñe Ortega, in collaboration with the Museum's directors, and will feature the work of internationally renowned figures such as **PATRICIA ESQUIVIAS** (Caracas, 1979), **ERIC BAUDELAIRE** (Salt Lake City, USA, 1973) and **ROSALIND NASHASIBI** (Croydon, London, 1973). A new work will also be presented as part of this series arising from the collaboration between the filmmakers **MADDI BARBER** (Lakabe, Navarre, 1988) and **MARINA LAMEIRO** (Pamplona, 1986) and produced in collaboration with MONDRAGON.

The PLAZARATU programme, an initiative that aims to rethink the uses of the Museum's inner courtyard in order to activate it, linking its function as a cultural facility with the urban and social environment in which it is located, will be unveiled in July. The programme will be linked during the summer months with the exhibition *Self-CONSTRUCTION. LOOSE PARTS. Experience. Work and Play*, a project by the artist **ANTONIO BALLESTER MORENO** (Madrid, 1977) and curator Ángel Calvo Ulloa. The exhibition will be held in Gallery A3, a space characterised by its direct connection with Artium's inner courtyard, and will be staged in collaboration with Dinamo Azpeitiko Sormen Gunea and Barrutia Ikastola, with whom the Museum has been working together for the last two years as part of the Magnet-Erakarri programme, among other institutions and agents.

The exhibition will be followed in November by a new exhibition project on **EXPERIMENTAL EDUCATIONAL PRACTICES and SCHOOLS** that have been dedicated to disseminating art in the Basque Country since the 1960s, curated by Mikel Onandia, Rocío Robles Tardío and Sergio Rubira. This group show will be held in collaboration with the Jorge Oteiza Museum Foundation in Alzulza, connecting both institutions dedicated to the conservation and research of modern and contemporary artistic legacy.

## Artium Museum Collection Gallery A0 and Annexes A01 & A02

The first rotations of works and case studies linked to the exhibition of the **Zeru bat, hamaika bide** Collection will be presented in March.

*Artistic Practices in the Basque Country in the Period 1977-2002:* The Museum will propose a new itinerary, **BIGARREN BIDEA**, within this current exhibition that will analyse the contributions of Basque women artists to the debates and artistic practices informed by feminism in the decades of the timeline it explores.

The inclusion of women artists in its Permanent Collection and the conservation and research of public legacy are two of the Museum's major strands on which Bigarren Bidea focuses. The show suggests a new exhibition route incorporating key works by Basque women artists that have recently been acquired by the Museum. Worth noting within this framework is the course *FEMINIST PERSPECTIVES in artIS-TIC PRODUCTIONS and theORIES of art* in April, as well as the film series *FROM the beginning: STORIES from FEMINIST Cinema*, organised in collaboration with CICC Tabakalera and running throughout the Museum's annual programme.

In autumn, the second review of *Zeru Bat* will take over the gallery dedicated to the Collection, comprising the presentation of a selection of works from public collections and the **GURE ARTEA** awards promoted by the Basque Government and held as long-term loans in the Museum of Contemporary Art of the Basque Country.

The rotation of works from the proposed collection will present a selection of key artists and pieces for approaching the construction of visual art discourses within the context of the Basque Country since the creation of these awards, which will celebrate their 40th anniversary in 2022, coinciding with the Museum's 20th anniversary.

In the Annex A01 space, the current exhibition on the **Vitoria-Gasteiz Music Video Festival**, included in the Komisario Berriak programme, will be followed by a project dedicated to the audiovisual production of **GERARDO ARMESTO** (Vitoria-Gasteiz, 1949) in the 1980s and, subsequently, by an exhibition dedicated to the long-term loans of the artist **FÉLIX GONZÁLEZ PLACER** (Vitoria-Gasteiz 1951-1991).

Finally, and following on from the work carried out on the Collection, a new exhibition programme entitled **Contexts from a Collection** will be launched in February, a series of monographic exhibitions of artists whose works have recently been acquired by the Artium Collection.

As a collection under construction, the Museum is concerned with conserving its historical legacy while at the same time producing and projecting the contemporary practices of artists who have become important in recent years. This proposal is inaugurated with the successive presence of **DANIEL LLARÍA** (Logroño, 1985), **NADIA BARKATE** (Bilbao, 1980) and **LOREA ALFARO** (Estella, 1982).

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Juncal Ballestín



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# EXHIBITIONS

## Galleries A1, A2, A3

Artium Museum's exhibition programme has been designed from a dual perspective: the first concerns legacy, viewing it as the venue of a large collection of contemporary art, while the second perspective is dynamic and combines its local context with that of the international.

The Museum will therefore embrace the diversity of artistic practices and theoretical debates on art taking place in the Basque Country in an ongoing dialogue with international currents.

The Museum will work in collaboration with other cultural spaces and institutions in 2021 to strengthen networks with other projects in the local and international context.



*A Meret.* Juncal Ballestín, 1986

# Juncal Ballestín

## *Life as Exercise*

Gallery A3

From 29 January to 16 May 2021

The work of Juncal Ballestín (Vitoria-Gasteiz, 1953-2015) is structured around groups of works arranged in series, with the group dedicated to painting occupying a central place. The classification noted by the artist has been respected for this exhibition at Artium Museum in order to create two large groupings, one with several series of paintings and a second relating three series of objects: *OBJECTS 1983-1992*, *OBJECTS WITH Character* and *Violence WITHOUT Limit*. These two blocks are connected by works that do not constitute a series and yet are key works for approaching the artist's trajectory.

Trained at what was then known as the Escuela Superior de Bellas Artes de Bilbao, Juncal Ballestín developed a body of work characterised by the use of a variety of materials, media and techniques: painting, drawing, installation, video, graphic work, etc. Her first solo exhibitions were held at Galería Eder Arte in Vitoria-Gasteiz (1978), Galería Rekalde in Bilbao (1979) and Sala Araba (1980), in addition to others of note that she subsequently held at Sala América (1993), Galería CM2 (1996), Trayecto Galería (1998, 2005 and 2008) and Montehermoso Cultural Centre (2008). Her work can be found in the collections of Artium Museum, Vitoria-Gasteiz City Council, Fundación Vital and National Library, among other institutions.



*Gisant*. 2019 Katinka Bock. Fotografía: Pierre Antoine.

# Katinka Bock

## *Log Book* (Cuaderno de bitácora)

Gallery A2

From 27 March to 12 September 2021

The work of Katinka Bock (Frankfurt am Main, 1976) flows within a constant exchange between the fields of sculpture, architecture and language. In the artist's own words, her production is often the result of a working process in which the rational and the unexpected meet. Each of her exhibitions thereby defines the space in which her pieces are incorporated through interventions that modify and affect the place: opening doors, windows and tunnels or adding new elements that alter the perception of those who approach these works.

*Log Book*, the first exhibition dedicated to the artist in Spain, gives us the opportunity to explore recent works that are the result of analysing different contexts and their history. Among the works in the exhibition are various pieces that arise from the exchanges proposed by the artist to local artisans, as well as from the work carried out with the Museum's space and architecture.

Katinka Bock studied at the Kunsthochschule in Berlin and École Nationale des Beaux Arts in Lyon. She was artist in residence at the Villa Medici in Rome and received the Dorothea von Stetten Kunstpreis in Germany and Prix Ricard in France.

She has staged solo exhibitions at, among others, Culturgest, Lisbon, Portugal; Kunstmuseum Stuttgart and Nuremberg Kunstverein, Germany; MAMCO, Geneva and Kunstmuseum Lucerne, Switzerland; Henry Art Gallery, Seattle, USA; Mercer Union, Toronto, Canada, and Common Guild, Glasgow, Scotland.

In 2018, she presented her exhibition trilogy project *Tomorrow's SCULPTURE* at Kunstmuseum Winterthur, Switzerland; Mudam Luxemburg, Luxembourg, and Institut d'Art Contemporain Villeurbanne, France. Recent solo exhibitions have taken place at Pivo, Sao Paulo, Brazil; Lafayette Anticipation, Paris, France, and Kestnergesellschaft Hannover, Germany.

In collaboration with ALBAOLA Itsas Kutur Faktoria  
Curator: Beatriz Herráez



*Persil (island, latitude 35° 54' 48,11" N, longitude 5° 25' 03,34"), 2015*

# Xabier Salaberria

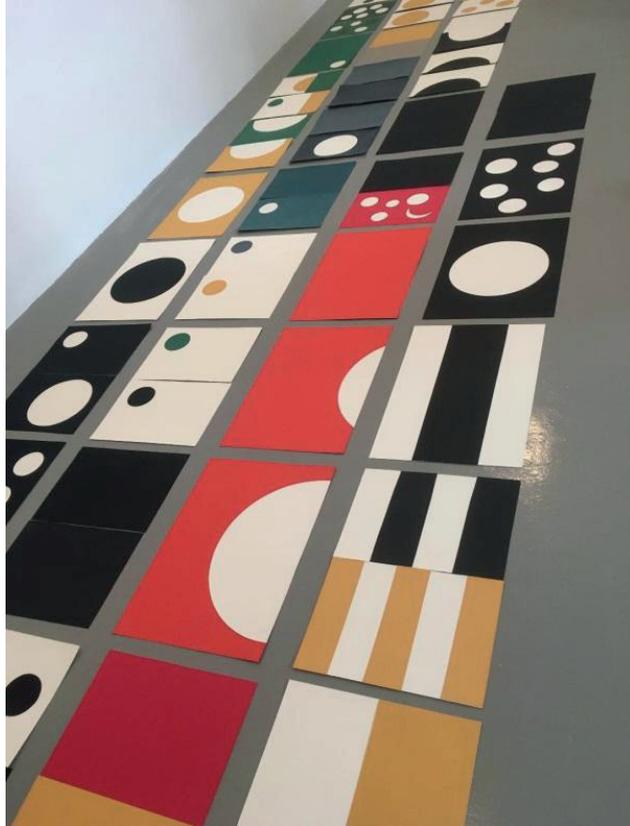
## *An Exhibition without Architecture*

Gallery A1

From 21 May to 17 October 2021

The work of Xabier Salaberria (San Sebastián, 1969) alternates between the fields of sculpture, design and architecture. His practice is based on analysing the history of techniques, materials and objects. Photography, drawing and installation are his chosen media in proposals such as the one produced in the context of his exhibition at Artium Museum. A space that interprets and intervenes based on the study of various exhibition devices, outlining a system of routes in the gallery rooms to delve into the suggested crossroads between technical aspects of museography, the functions and history(ies) of architecture and the representation of landscape and territory.

His solo exhibitions include *ENTREMUEBLES / Entre el mueble y el inmueble*, in collaboration with Miel Oyarzabal at Bulegoa Z/B, Bilbao (2020); *R de Radio* at Galería CarrerasMugica, Bilbao (2020); *[martillo puño- flecha dedo]* at Galería Parallel, Mexico City (2017), and the installation *PROCESO y Método. (A.T.M.O.T.W.)* at Museo Guggenheim Bilbao (2013). He has also participated in group exhibitions, such as *El SAUCE ve de cabeza la imagen de la garza* at TEA in Tenerife (2020); *Ganar Perdiendo* at Centro Centro in Madrid (2019); *RESTOS MATERIALES, OBSTÁCULOS y herrAMIENTAS* at the 32nd Sao Paulo Biennial (2016), and *Une Machine DÉSIRe de l'INSTRUCTION comme un jardin DÉSIRe de la DISCIPLINE* at FRAC Lorraine in Metz (2014).



Antonio Ballester Moreno, 2020

## *Self-Construction. Loose Parts. Experience. Work and Play*

### **Antonio Ballester Moreno**

Gallery A3

From 25 June to 1 November 2021

*Self-CONSTRUCTION. LOOSE PARTS. Experience. Work and Play* is an exhibition project that was firstly designed not to be an ordinary exhibition and secondly so that it can be understood from a space other than the one housing it: a square, a park, a school playground or the streets we walk through daily.

Integrated into the experimental field of *Plazaratu* (an initiative set up by the Museum for re-thinking uses of its **INNER COURTYARD** and activating it), Antonio Ballester Moreno (Madrid, 1977) returns to a series of historical experiences for this project, almost all of which arose in the 1960s and 1970s, based on self-construction and play to form a theoretical-practical magma from which to work. Involved in projects linked to developing creativity as the main driver of learning, the author suggests, in addition to a space liberated from the common rules governing the exhibition as an apparatus, a place for collaborative work in which his own practice enters into dialogue with spontaneous ways of doing.

Ballester Moreno has staged solo exhibitions at Museo Patio Herreriano in Valladolid; La Casa Encendida in Madrid; MAZ in Guadalajara, Mexico; MUSAC in León; Galería Maisterra-Valbuena in Madrid; Pedro Cera in Lisbon; Christopher Grimes in Santa Monica, and Peres Projects in Berlin and Los Angeles. He has also participated in group exhibitions, such as at the 33rd Sao Paulo Biennial, as artist and curator, MSU Broad Museum in Michigan and CA2M in Madrid, as well as in galleries in New York, Berlin and Los Angeles, among others. His work can be found in the collections of the Museo Nacional Centro de Arte Reina Sofía, MUSAC in León, CA2M in Madrid, Colección Iberdrola and Fundación Helga de Alvear.



“No acabarán mis flores” 2013 / five embroidered Chinelo costumes / performance. Mariana Castillo Deball

# Mariana Castillo Deball

## *Amarantus*

Gallery A2

From 1 October 2021 to 13 March 2022

Mariana Castillo Deball (Mexico City, 1975) produces work that is based on a kaleidoscopic approach to language, looking into various fields such as archaeology, science, literature and technology to explore how and from where they describe the world. Often working alongside museums and institutions outside the field of contemporary art, Castillo Deball works in the interstices of science, narrative, fiction and the visual arts. Her pieces on the ways in which pre-colonial Mexican history has been appropriated and investigated at various times form a vast body of work.

Mariana Castillo Deball's work has been exhibited in places such as the Reva and David Logan Centre for the Arts, University of Chicago, USA (2018); Museo Amparo, Puebla, Mexico (2018); SCAD Museum of Art, Savannah, Georgia, USA (2018); Galerie Wedding, Berlin, Germany (2017); San Francisco Art Institute, San Francisco, USA (2016); Museo de Arte Contemporáneo de Oaxaca, Mexico (2015); Hamburger Bahnhof, Berlin, Germany (2014); CCA, Glasgow, UK (2013); Chisenhale Gallery, London, UK (2013), and Museo Experimental El Eco, Mexico City, Mexico (2011). She has also taken part in major group shows, such as at the 8th Berlin Biennale (2014); Documenta 13, Kassel (2013), and 54th Venice Biennale, Venice (2011).



*Gdaim Izik.* Txaro Arrazola, 2011

# Txaro Arrazola

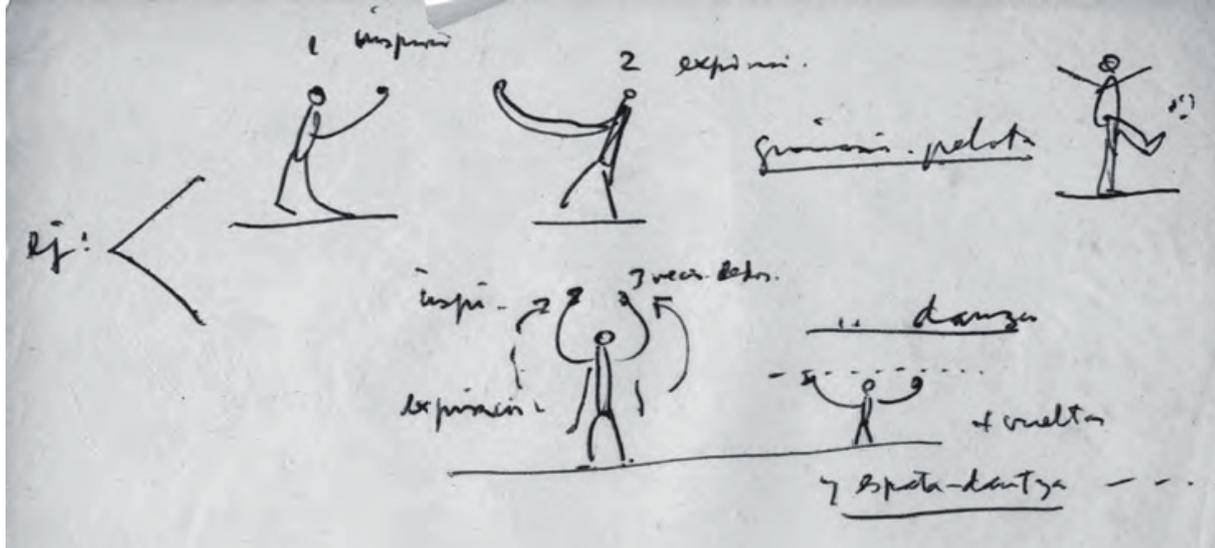
## *A Magnificent Exploitation*

Gallery A1

From 5 November 2021 to 13 March 2022

Txaro Arrazola (Vitoria-Gasteiz, 1963) has been creating a solid body of work since the late 1980s, using various approaches and techniques to embody a perspective that invariably focuses on the exploitation of human beings and natural resources. Working-class exploitation represented both in large-format paintings, which she dubs “social landscapes” and populated by poverty and destruction, as well as other various format works focusing on the exploitation of women and their bodies.

Arrazola graduated in Fine Arts from UPV/EHU in 1988. She was awarded a Fulbright Scholarship (1996-1997) and MFA from the State University of New York, Purchase College (1996-1998) and has a PhD in Fine Arts (2012). Her work is characterised by social engagement, feminist critique of representation and research into collaborative methodologies. She combines her individual artistic practice of painting with transdisciplinary projects and group projects, including actions produced with the Plataforma A collective in public spaces. Her work has been exhibited at Galería Vanguardia (Bilbao, 2019, 2014, 2014, 2011, 2007); Fundación Pedro Modesto Campos (Tenerife 2007); Centro Cultural Montehermoso (Vitoria-Gasteiz, 2008, 2005), and Kunstarkaden Der Stadt (Munich 2008), among other spaces and institutions.



Jorge Oteiza. Notes and drawings on pelota and dance. (Archivo Fundación Museo Jorge Oteiza)

# A Place to Think: Experimental Art Practices and Schools in the Basque Country (1963-73)

Gallery A3

From 12 November 2021 to 20 February 2022

This project deals with the teaching methods linked to disseminating art in the Basque Country and explores various art education projects that were developed there outside official institutions and on the initiative of artists. Jorge Oteiza will be one of the main figures in the exhibition as the ideologist and initiator of several of these projects as part of his programme to establish a Basque art school. He played a fundamental role in developing the Pilot Children's University in Elorrio, directed by Juan Antonio Sistiaga alongside Esther Ferrer. Both were familiar with the didactic innovations in the teaching of plastic arts for children that were being developed in France, which they had already been applying in the Free Expression Workshop in San Sebastián. He was also a crucial part of the Experimental School in Deba, which advanced strategies and structures that would later be taken up again in artistic training and production. The exhibition is also situated within the context of those years through the links between some of these projects and other educational experiences.

# GALLERY Z

**Film and moving images will also be major strands of its 2021 programme with an exhibition project of films produced by artists and filmmakers in a new space –Gallery Z– beginning in May with a line-up of international guest artists visiting the Museum.**

Gallery Z aims to introduce audiences to a community of contemporary authors interested in storytelling from various perspectives that allow them to explore the possibilities of film language and question the genres that historically categorise this discipline. The 2021 season is characterised by audiovisual pieces that delve into the idea of the collective and about how we can continue to think, design and work together.



# Patricia Esquivias

## *Cardón Cardinal* (2020)

Gallery Z

From 14 May to 27 June 2021

*Cardón Cardinal* arose from investigating an event that occurred 26 years ago: moving a giant cactus, a *Pachycereus pringlei*, 17 metres high and weighing 18 tons, from the deserts of Baja California to the gardens of the Mexican Pavilion for the Universal Exposition of Sevilla in 1992. The cactus was later donated to the Sevilla City Council and now survives next to the ruins of the former pavilion.

The video documents a trip to Mexico and another to Sevilla in which Esquivias takes on the role of the *preguntador* (questioner), the name given by the indigenous people to scientists who travelled through unknown territories on great expeditions, in an approach far removed from that of the colonial explorations so closely linked to the appropriation, manipulation or concealment of knowledge. The *preguntador* in this case is neither a scientist nor an agent of an empire at the service of the king, but is instead a woman and artist, and her questions seek to trigger conversations to rethink hegemonic narratives. The cactus, the first interlocutor, shares the testimony of many times and its partial, fragmented knowledge shapes the narrative of the video.

Patricia Esquivias was born in Caracas in 1979 and lives in Madrid. She trained at Central Saint Martins in London (1998-2001) and furthered her artistic studies at California College of the Arts (2005-2007). She has held solo exhibitions at Stacion (Pristina, Kosovo), CA2M (Móstoles), Marco (Vigo), Kunsthalle Winterthur (Switzerland), Hammer Museum (Los Angeles), Museo Reina Sofía (Madrid) and White Columns (New York).



# Maddi Barber/Marina Lameiro

## Untitled (2021)

Gallery Z

From 2 July to 12 September 2021

The filmmakers Barber and Lameiro are currently working on a new production to be premiered at the Museum next July. Both creators have begun a process of working together on their new production by appropriating the notion of collaborative work and exchange that serves as a framework for this programme.

**Maddi Barber** (Navarra, 1988) has a degree in Audiovisual Communication and an MA in Visual Anthropology from the University of Manchester. Her work has been screened at festivals such as Visions du Réel, San Sebastián (Zabaltegi), Curtocircuito, Zinebi, Alcances, Ji.hlava, Porto Post Doc and Las Palmas, among others. In 2019, she set up the production company Pirenaika to produce her own works as well as short films by Ainhoa Gutiérrez (Medvedek), Gerard Ortín (Reserve) and Irati Gorostidi (Unicornio). Between 2018 and 2019, she made a diptych consisting of a short and medium-length film (*592 metroz goiti* and *Urpean Lurra*) on how the Itoiz dam has affected the territory of the Arce Valley in Navarre. She won the X-FILMS project of the Punto de Vista Festival in 2019 and with it she completed her short film *Gorria*. She is currently working on developing her first feature film.

**Marina Lameiro** was born in Iruña in 1986 and graduated in Audiovisual Communication from URJC. She completed her Master's degree in Creative Documentary at IDEC-UPF, a Postgraduate in Audiovisual Editing at the same university and has been an artist-in-residence at UnionDocs in New York City, where she was part of the Collaborative Studio (CoLab). She is the producer, director and screenwriter of several documentaries, including *Young & Beautiful* (2018), a feature that won the Special Audience Award at the Punto de Vista Festival in 2018, among others, was nominated for the Feroz Awards and has been screened in more than 20 countries. She will release her second feature film, *Dardara*, in 2021. She has previously made several short films, including *300 NASSAU*, the result of the work she did during her time at UnionDocs with a lawyers' association that helps low-income people in New York City fight for their homes and against gentrification, and *Volando pero no*, part of the filmic correspondence she has maintained with Mexican filmmaker Tania Hernández Velasco since 2014.



# Rosalind Nashashibi

Gallery Z

From 17 September to 14 November 2021

The British-Palestinian artist **Rosalind Nashashibi** (Croydon, London, 1973) is renowned for her film work, which she produces simultaneously with her work in painting and printmaking. Through her meditative, slow-paced films, she suggests a flexible treatment of time that occasionally seems to be suspended. The artist is presenting a selection of pieces from her filmography on the occasion of her participation in this series at the Museum.

Her recent exhibitions include those held in museums and institutions such as Secession, Vienna; The Art Institute of Chicago, and Witte de With Centre for Contemporary Art, Rotterdam, among others, and her presence in international events such as the 52nd Venice Biennale, Manifesta 7, Sharjah 10 and Documenta 14 is also worth noting. She has won various awards, including the Beck's Futures art prize in 2003, and was nominated for the Turner Prize in 2017.



# Eric Baudelaire

## *Un Film Dramatique* (2019)

Gallery Z

From 19 November 2021 to 9 January 2022

What are we doing together? It is a recurring question for the students in the film class at Dora Maar High School, as well as for Eric Baudelaire (Salt Lake City, USA, 1973), who worked with them for four years. Answering this political question –which involves representations of power, social violence and identity– led them to search for a cinematic form that would do justice not only to the uniqueness of each student, but also to the essence of their group. What are we doing together if not a documentary or fiction? A dramatic film, perhaps, in which time works upon the bodies and discourse of the students, and in which we discover the possibility of each person speaking on their own behalf by filming for others and becoming co-authors of the film and subjects of their own lives.

**Eric Baudelaire** is an artist and filmmaker. His recent feature films include *ALSO Known AS Jihadi* (2017), *LetTERS to Max* (2014), *The Ugly One* (2013) and *The AnabASIS OF May and FUSAKO Shigenobu, MASAO Adachi and 27 YEARS Without IMAGES* (2011), all of which have been widely screened at film festivals such as Locarno, Toronto, New York, Marseille and Rotterdam.

# ARTIUM MUSEUM COLLECTION GALLERIES A0, A01, A02

The Artium Museum Collection is an exceptional contemporary legacy of publicly owned works (Alava Provincial Council, Basque Government, Vitoria-Gasteiz City Council and Basque Parliament). This under-construction collection traces a journey through the plurality of contemporary artistic manifestations and is essential for approaching the artistic practices developed in the context of the Basque Country in recent decades.

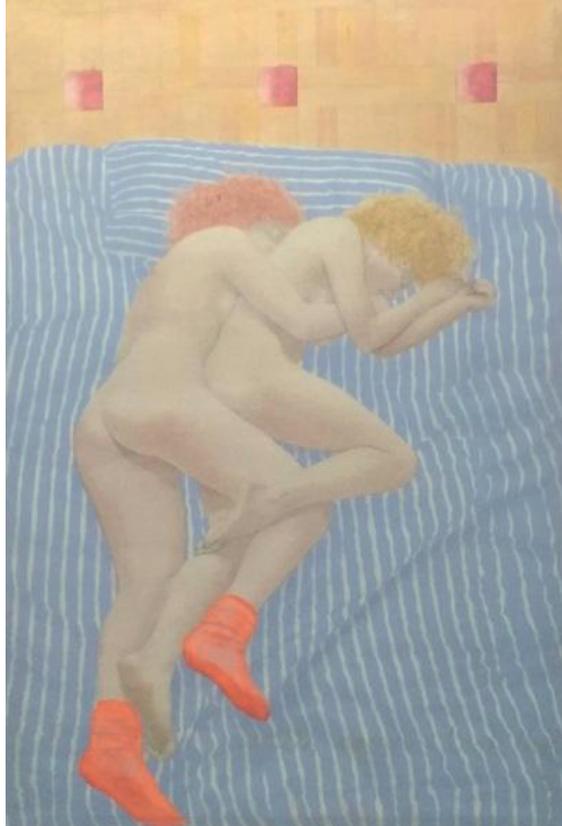
The Museum presents a programme of exhibitions and rotation of collections and new acquisitions from the Collection that reflect its construction processes and helps to make it more visible.

The inclusion of women artists in its Permanent Collection and conservation and research of public legacy will also be two core principles of Artium Museum's programme in 2021.

# Gallery A0

## Rotations

New additions to the exhibition *Zeru bat, hamaika bide*



*Amets egoera loak artuta, 1982. Juana Cima*

## Zeru bat, hamaika bide

### Bigarren bidea

From 5 March 2021

Feminism has always been an internationalism ever since its enlightenment origins. In 1975, the year of Franco's death in Spain, the third great wave of feminism, which had been growing since the 1960s on both sides of the Atlantic, reached a milestone with the declaration of International Women's Year and the holding in Mexico of the first World Conference on Women under the auspices of the United Nations. This same wave also reached the field of art for the first time, generating an artistic and theoretical practice at the crossroads between art and feminism that acquired international repercussions, with outstanding examples such as Linda Nochlin's article *Why Have There Been No GREAT WOMEN ARTISTS?*

Alongside anti-Franco movements, an incipient feminist movement, of which women artists were also a part, began its work in the Basque Country to combat the discrimination, oppression and exploitation of women. Thus, the first Basque Country Women's Conference was held in Lejona in 1977 and the feminist movement, focusing on the exclusion of women artists from art institutions, organised exhibitions such as *Emakumeok Gaur* in Bilbao in 1981, 1983 and 1989 and exhibitions of *WOMEN ARTISTS* in San Sebastián in 1986 and 1987. Artists such as Juana Cima, Itziar Elejalde and Juncal Ballestín took part in these shows and began to follow this second path in art by questioning who represents whom and how, denouncing female stereotypes that objectify women, producing female representations from their own perspective and/or challenging art institutions themselves. These artists would also be responsible for creating a large part of the movement's iconography in the form of posters, leaflets, stickers, etc. *Zeru bat, hamaika bide* delves into this scenario with *Bigarren bidea* (Second Way), a second instalment of artistic pieces and documentation of the period that follows *Hemen dira HUTSUNEAN igeri egindakoak*.



Untitled, Gure Artea Awards, 1985. Juan Luis Moraza

## Constructing a Public Legacy

From 24 September 2021

*Constructing a Public Legacy* focuses on the lines of research carried out at Artium by bringing to the forefront the important function of conservation of publicly owned collections promoted by the Museum. The exhibition *Zeru bat, hamaika bide* will therefore incorporate new works and authors after the summer, extending the proposed routes revolving around the artistic discourses and practices developed in the Basque Country from the 1980s until 2002.

In this respect, a selection of works from the Gure Artea Awards, which will celebrate their 40th anniversary in 2022, will occupy a central place, at the same time as Artium Museum will be celebrating its 20th anniversary since its opening. With this in mind, works in the collections of this competition that are long-term loans in the Museum Collection will be prominently featured in the exhibition's historical itineraries in late 2021, alongside other pieces from the competition that are already on display in the rooms dedicated to its Permanent Collection.

The Gure Artea Awards collection has been brought to the Museum's galleries as a result of joint work with the Basque Government's Department of Linguistic Policy and Culture in order to consolidate the Museum's legacy.

# Gallery A01

Case studies linked to *Zeru bat, hamaika bide*



Documentary material. Gerardo Armesto. Zeru Bat Hamaika Bide.

## Gerardo Armesto

Gallery A01

From 31 March to 20 June 2021

This exhibition by Gerardo Armesto (Vitoria-Gasteiz, 1949) is a new case study of the collection project *Zeru bat, hamaika bide*. *ARTISTIC PRACTICES in the BASQUE COUNTRY, 1977-2002*. The exhibition presents a selection of works produced on video in the 1980s, alongside sketchbooks and drawings, models and sculptural objects. After his early work in painting, the analysis of the perception of form, colour and light applied to the exercise of teaching led to works such as *La elección del SOPorte*, 1981, which won an award at the National Video Festival in Madrid, and later animation pieces developed both analogically and through digital experimentation. *DISFRACES para un cubo II*, one of the first moving image works in the exhibition, was included in *La imagen SUBLIME*, a benchmark exhibition on emerging video creation in Spain organised at MNCARS in 1987.



*Hand 1, Hand 2, Foot 1, Foot 2.* González Placer Family Long-Term Loan

# José González Placer

Gallery A01

From 2 July to 3 October 2021

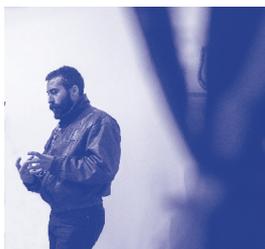
José Félix González Placer (Vitoria, 1951-1991) was an artist who trained at the Bilbao School of Fine Arts and worked extensively during the late 1970s and throughout the 1980s. His artistic interests were extremely vast, encompassing painting, illustration and film animation, of which he was one of the forerunners in the Basque Country. His interests were always related to human beings, their various identities and the social aspects to which they paid particular attention. His work was openly figurative in execution, with extremely elegant lines and, in many cases, influenced by the British pop art of Kitaj and Hockney, among others. This case study will display works from the Collection alongside a wide selection of documents from the artist's archive.



## KOMISARIO BERRIAK 2021

KOMISARIO BERRIAK (KBK) is a collaborative project between Artium, Basque Museum of Contemporary Art (Vitoria-Gasteiz), Tabakalera International Centre of Contemporary Culture (San Sebastián) and Azkuna Zentroa (Bilbao), on the initiative of the Basque Government's Department of Linguistic Policy and Culture.

**The aim of the competition call at Artium** is to research and develop curatorial practices that consider the importance of addressing the historical and narrative aspect of curating: specific case studies, artists' careers, texts, exhibitions, spaces and other initiatives that have been relevant to developing the context of artistic practices in the Basque Country.



Daniel Llaría



Nadia Barkate



Lorea Alfaro

# GALLERY A02

## CONTEXTS FROM A COLLECTION: ACQUISITIONS

This new series of exhibitions is being held in the Museum's A02 gallery space with the aim of showcasing the works of artists that have recently been added to its Collection. The proposal marks the start of a series of exhibitions in addition to other Museum programmes whose purpose is to raise awareness of the Artium Collection, an exceptional contemporary public collection comprising almost 2,400 works of art. Within this context, the incorporation of pieces, documents and archives into the Museum's collection of works helps to explore and recount the debates and practices currently taking place in the field of art. This is undoubtedly one of the Museum's most important functions: to encourage the production of contemporary legacy and to foster artists and their productions. The Collection's programme of new acquisitions helps achieve this goal and is also an essential tool for keeping a finger on the pulse of a moment characterised by its vitality and complexity.



*Get-Rich #16*. Daniel Llaría, 2019

## Daniel Llaría

Gallery A02

From 19 February to 23 May 2021

*The Get-Rich* is a numbered series of sculptures based on deconstructing work clothes – jumpsuits, coveralls– and their physical relationship to elements of an industrial nature – cement, packaging, plates, metal– and the pieces address questions of class identity in the space-time that separates the Fordist worker (aka “union labourer”) from the post-Fordist worker (aka “freelance creative”). Sculpture is made use of here to suggest a lumpenproletariat proto-nostalgia as solemn as unionist progenitors and as cynical as their creative progeny (or vice versa). The title, *The Get-Rich*, subjects this whole operation to the bias of hip-hop language. The aim is to point directly to an intellectualism for which the proletariat has no ideology of its own, yet simply –and precariously– adapts that which power has provided. The artist here presents himself as an example of this reality, betting on the *get-rich-QUICK-SCHEME* of capitalising his own reality in the form of an art-object.

Llaría graduated in Fine Arts from the University of the Basque Country. He moved to New York in 2015 thanks to a Fulbright Scholarship and there completed his Master’s degree in Art at Parsons School for Design. His training was completed in the summer of 2017 at the Skowhegan School of Painting and Sculpture. He has participated in group exhibitions such as *Antes que todo* (2010, CA2M), *First Thought Best* (2014, Artium) and *Itzuli Barik* (2019, Kulturate). His solo exhibitions include *Think Locally Fuck Globally* (2009, Montehermoso), *papá camp da* (2019, Carreras Múgica) and *HOLES and POLES* (2020, BilbaoArte).



*Tuya gigante, tuya occidental* series, 2019. Nadia Barkate

## Nadia Barkate

Gallery A02

From 4 June to 6 September 2021

Nadia Barkate's work refers to the space-time of drawing and its inertias. It also refers to the flow between technique and desire, the imprint that experience leaves on the body and notions of identity, interiority and otherness, among other things. There is a certain narrative will that links the everyday, the manual and the word in her practice. She deals with traditional gestures and techniques that go beyond the edges and lose form or sharpness, lucidity or hallucination. *Tuya gigante, tuya occidental* belongs to a group of small and large format watercolours that Barkate produced throughout 2018. They emerged, according to the artist, from moments of self-absorption in her studio in which she became aware of the gestures she would make with her hands while she was concentrating.

She has had solo and group exhibitions in venues such as Litost Gallery (Prague, 2020); Bombón Projects (Barcelona, 2019); Westfälischer Kunstverein (Münster, 2019); Museo de Bellas Artes de Bilbao (2018); Tabakalera (Donostia, 2018); eHall (Barcelona, 2018); Alhóndiga (Bilbao, 2018); Carreras Múgica (Bilbao, 2015); Altes Finanzamt (Berlin, 2015); Espai 01 (Olot, 2012), and Centro Cultural Montehermoso (Gasteiz, 2010).



3 S P S <3 INK, 2016-2017. Lorea Alfaro. Video frame

## Lorea Alfaro

Gallery A02

From 17 September 2021 to 9 January 2022

In 2014 she founded LA, a hollow brand like a protected environment, in order to generate image. From fashion to pure amateurism, an interest in the imaginary that unfolds and the ability of all this to create a certain experience of actuality.

Her work has been seen in museums such as CA2M, Guggenheim Bilbao, Museo de Bellas Artes de Bilbao, Museo Jorge Oteiza and galleries such as CarrerasMugica, Tatjana Pieters and Elba Benítez, among others. Her latest works include her solo exhibition *No lo banalices* (CarrerasMugica, 2018) and her participation in *Un mundo SIN CUALIDADES* (CarrerasMugica, 2020), *Yo, la peor de todas* (Museo Jorge Oteiza, 2017) and *ESTIMULANTES: circulación y euforia* (Tabakalera, 2017).