



"HERE AND THERE". GARY STEVENS. MUGATXOAN 2002. © FUNDAÇÃO SERRALVES.



PREMIERES, SPECIFIC PROJECTS, EMBLEMATIC PIECES, FIRST
PIECES, AND REVISED WORKS WILL BE STAGED IN A NUMBER OF
SETTINGS IN ARTELEKU (Donostia - San Sebastián) AND
FUNDAÇÃO SERRALVES (Porto).

THESE PRESENTATIONS FORM PART OF A FIVE-WEEK PROJECT
DURING WHICH TWELVE PARTICIPANTS WILL BE SHARING IN
PROCESSES BY ION MUNDUATE(14-18 JUNE), ANDRE GUEDES (21-25
JUNE), TINO SEHGAL + MARTEN SPANGBERG (28 JUNE-2 JULY)
AND GRAND MAGASIN (5-9 JULY).

THESE PARTICIPANTS WILL BE STARTING AN INDIVIDUAL PROJECT
THAT WE HOPE YOU WILL BE ABLE TO SEE PROGRAMMED AT
MUGATXOAN 2006.

ARTELEKU

26 JUNE	16:30	<i>SÁBADO POR LA TARDE EN GROS</i> coordinated by <i>ANDRÉ GUEDES.</i>
	21:00	<i>ASTRA TOUR</i> (performance) by <i>ION MUNDUATE.</i>
29 30 JUNE	21:00	<i>PLASTIFICCIÓN,</i> by <i>LARRAITZ TORRES.</i> + <i>EL CASO DEL ESPECTADOR</i> by <i>MARÍA JEREZ.</i>
1 JULY	20:00	<i>DESDE</i> by <i>EDURNE RUBIO.</i>
	21:00	<i>TODOS LOS BUENOS ESPÍAS TIENEN MI EDAD</i> by <i>JUAN DOMÍNGUEZ.</i>
2 JULY	20:00 22:00	<i>DESDE</i> by <i>EDURNE RUBIO.</i> + <i>DEATH IS CERTAIN</i> by <i>EVA MEYER KELLER.</i>
3 JULY	20:00	<i>DESDE</i> by <i>EDURNE RUBIO.</i>
	21:00	<i>O TÂCHE(S) SUR 1 ONT ÉTÉ EFFECTUÉE(S) CORRECTEMENT</i> by <i>GRAND MAGASIN.</i>

ARTELEKU. Kristobaldegi 14. 20014. Donostia - San Sebastián. www.arteleku.net
Free entrance. Info / Reservation: T. (+34) 943 453 662 (9:00 - 20:00)

FUNDAÇÃO SERRALVES

4 JULY	19:00	<i>SIN TITULO</i> by <i>TINO SEHGAL.</i>
5 6 7 JULY	21:30	<i>DESDE</i> by <i>EDURNE RUBIO</i>
7 JULY	19:00 22:00	<i>ASTRA TOUR</i> (vídeo-instalation) by <i>ION MUNDUATE.</i>
8 JULY	22:00	<i>ASTRA TOUR</i> (performance) by <i>ION MUNDUATE.</i>
11 JULY	22:00	<i>O TÂCHE(S) SUR 1 ONT ÉTÉ EFFECTUÉE(S) CORRECTEMENT,</i> by <i>GRAND MAGASIN.</i>

FUNDAÇÃO SERRALVES. R. D. João de Castro, 210. 4150 - 417. Porto. www.serralves.pt
7,5 € (Astra Tour vídeo: 2,5 €). Info / Reservation: T. 0 226 156 584

**SÁBADO POR LA
TARDE EN GROS**

coordinated by
ANDRÉ GUEDES

The morphology and identity of the district of Gros in San Sebastian was consolidated in 1920, when a new urban area was laid out, considerably enlarging an area that had been formed by sand banks. Since then, building work has continued throughout the twentieth century and up to the present. Today, despite successive urban and architectural alterations in the district, Gros is popularly known as an “intimate city-within-a-city” (*Guía Donosti/San Sebastián*, published by Editorial Everest). This special character is probably possible because of its location—central and at the same time peripheral (in relation to the historical centre)—because it is surrounded by a range of very different limits, mugatxoan, such as the sea (the Zurriola beach), the Alto de Miracruz hill, the train tracks and the River Urumea.

André Guedes wants the artists participating in Mugatxoan 2004 to observe everyday life in a number of public areas in the Gros district (streets, squares and similar areas). The aim of those observations is to produce pieces that will be presented in the place that formed their reference point. Their temporal delimitation is the evening of Saturday 26 June 2004.

Special thanks to two citizens of the city of San Sebastian, Begoña del Teso and Joxean Muñoz.

ANDRÉ GUEDES
(Lisbon)

Graduate in architecture from the Architecture School of the University of Lisbon. Resident artist at the Pistolletto Foundation, Italy and at Braziers International in Hungary. Has presented his work in several exhibitions in Portugal. Worked with Portuguese choreographers Vera Mantero and Miguel Pereira on the spatial conception of his works.

ASTRA TOUR (2003-2004)

ION MUNDUATE

with Amaia Urrea and Ion Munduate
 with the collaboration of:
 Juan Loriente
 artistic assistant:
 Blanca Calvo
 video editor:
 Iurre Tellería (Moztu Filmak)
 video soundtrack:
 Charo Calvo (Wild Track)
 artistic collaboration:
 Blanca Calvo
 co-produced by:
 Arsenic (Lausanne),
 Arteleku (San Sebastian),
 Dept. of Arts and Basque
 language, Territorial
 Government of Gipuzkoa, Dept.
 of Arts, Basque Government,
 Théâtre Garonne under the
 auspices of MIRA! 2004
 (Toulouse) and Fundación Arte
 y Derecho, VEGAP (Madrid).

Getting out of the studio to try to shift the position from which I devise the new project. Immediately the idea of the journey arose. A car journey around the Iberian peninsula going through towns that I had previously selected because of their name. ASTRA TOUR consists of two parts: a video installation and a performance. The names of the towns on the journey act as a sign, used to compose the stories told in the two parts.

The device of the installation is a synchronic projection and it continues on two screens, where we see two different points of view; a private situation (inside camera) as opposed to a public situation (outside camera) within the meaning of the name of the town.

On stage, the body and its activity are the instruments used to express everything that happened; only certain names give an indication of the trip. I choose the position of the tourist who comes back from a holiday and shows his slides with the names of the places he has been to.

The constant idea is that of a journey through meaning. The film does not produce the dance piece: instead, in both the video and the dance piece, the work consists of activating the space of the word.

“There are as many spaces as there are different spatial experiences. Any account is the account of a journey, a practise of space”.

“Space is the place that the word becomes when it is spoken”

“All itineraries are in some way diverted by the names of the places that give a meaning, unpredictable up to that point. These names create non-places in the places, they transform them into passages”.

“It is these same names that confer on them the function of articulating a second-poetic-geography, on the geography in the literal sense, forbidden or permitted. They insinuate other journeys”.

L'invention du quotidien. Michel de Certeau.

ION MUNDUATE (Irún - 1969)

Artist trained in dance in San Sebastian, Madrid and Paris. In 1994 he met Blanca Calvo with whom he worked in close artistic collaboration until 1997. Together they created: *MMMM* (1995) and *Sangre Grande* (1996). In 1998 he took part in the workshop given by sculptors Angel Bados and Txomin Badiola at Arteleku. As a result of this experience, he began to work with video and to create his own pieces: *Lucía con zeta* (1998), *Boj de largo* (2000) and *Flyball* (2000). Since 1998 he and Blanca Calvo have co-directed the *MUGATXOAN* project, a programming-workshop, which is held in and with the collaboration of Arteleku, San Sebastian and the Fundação Serralves, Porto. In September 2002 he began preparing the *ASTRA TOUR* project; the video-installation, the first phase of the process, was presented for the first time in July 2003 at Arsenic (Lausanne) and the stage piece debuted at the Théâtre Garonne as part of MIRA! 2004!

PLASTIFICCIÓN

LARRAITZ TORRES

Premiere and production
MUGATXOAN 2004

This is the mise-en-scene of a work based on self-portraits which was initially plastic (photo, black line, body). As a result of the need to find another type of process, my person and the chosen space appeared, presenting themselves and articulating the work. The objects and the body function as in an installation.

Fascination for the way the fixed image (the stillness of the photo) comes to have life: in order to reflect the passing of time, it is necessary to lock it into the presentation. The songs envelop the image of the present and extend its existence.

Seduction, attracting the gaze towards the extreme, to the point where it becomes even absurd. Idols, heroes, only their privacy makes them what they are.

LARRAITZ TORRES

(Irún - 1980)

Studied at the School of Fine Arts, Leioa. Classes in classical ballet with Tatiana Torres 1988-90. Courses in contemporary dance with Silvia Hoyos 98, estudio Galibo 99-00, Susana del Pino 00, Idoia Zabaleta and Mariaje Ariznavarreta 00-01-02.

Worked in Susana del Pino's *tears for fears* dance piece, presented at the Fifth Festival of Burgos.

Dancer in the dance show organised by the University of the Basque Country, Leioa.

*EL CASO DEL
ESPECTADOR**MARIA JEREZ*

Premiere and production
MUGATXOAN 2004

Infinite. An image within an image within an image... like a Russian doll. I add the temporal accident: find the seven differences. A television. An armchair. The camera on skates. The chaos.

Two times which inter-relate. Mulholland Drive. The "Making Of" of the skate film creates a new reality which is not seen in the camera. Could the two be independent of each other without ceasing to be for each other? Total chaos.

I have to limit myself. I will attempt to tell a story from an armchair, with a television and a camera on skates. Books of suspense. Fiction about fiction about fiction. Don Quixote de La Mancha. I will work on the accumulation of the different points of view. Fragmentation. Chaos is order yet to be deciphered (the book of opposites).

Murders, crimes, identities... I do everything for myself Will this be a work on masturbation or on imagination? And if I turn it round, will I be capable of making the imagination of the spectator operate at the pace of my construction?

MARÍA JEREZ
(Madrid - 1978)

In 1996 she began studying theatre of gesture at the Ana Vázquez de Castro theatre school (Madrid), graduating in 1999. At the same time, she also began studying visual arts: audio-visual communications, history of art, animation and dance cinema. After working in various pieces in Madrid as an actress and creator, she left for Paris in 2000 to set up the *Laboratoire de l'Étude du Mouvement*, the drama department of the École International de Théâtre Jacques Lecoq. She stayed on in Paris, and ran several courses with the Théâtre du Mouvement company.

She is currently working in *The Show Must Go On* by Jérôme Bel and conducts her own artistic research into the interaction of visual arts and drama in a workshop she has founded with three other artists. Collaboration between these artists has resulted in a number of videos, performances, exhibitions and shows in France and Canada. In 2002 she took part in the Mugatxoan workshop, run by Ion Munduate and Blanca Calvo with Francisco Tropa, Gary Stevens and Jennifer Lacey as guest.

*DESDE**EDURNE RUBIO*

Premiere and production
MUGATXOAN 2004

In the West, it is common practice to install contemporary art venues in pre-existing buildings. Are these recovered spaces? Is this a fad, an economical solution or the appropriation of some external memory?

Arteleku and Serralves –respectively a former electricity warehouse and the former home of a count– have undergone a variety of changes; functional and physical... Their inhabitants or “spectators” experience these transformations and form part of them. I compare their testimonies by proposing that they play the role of performers. My work has become a hybrid between performance art and documentary.

We stand at the entrance to the building and from this space, which is common to all users, I ask them to describe what the place was like the first time they saw it and what it’s like now. The comparison between the different ways of perceiving the same space is surprising. Through a physical description – walls, objects, lights, colours, etc. – relationships, mistakes, projects and memories appear.

EDURNE RUBIO

(Burgos - 1974)

She studied Fine Arts at the University of the Basque Country in Bilbao, where she specialised in sculpture. In 1998 she received an Erasmus grant to spend the fifth and final year of her degree course in Mons, Belgium, at the Art & Environnement workshop in the École Supérieure des Beaux-Arts.

She has lived in Brussels since then. In 2000, the arts department of the Belgian Ministry of the French Community awarded her a one-year art research scholarship.

She participates in many exhibitions and artistic events in Belgium. Her work encompasses various disciplines: objects, installations, photographs, performances, etc. and is marked by a tendency to perform interventions in the exhibition site, with works which are specific to the space or context.

TODOS LOS BUENOS
ESPIAS TIENEN
MI EDAD

JUAN DOMINGUEZ

Created and performed by
Juan Domínguez
Artistic assistant: Cuqui Jerez
Make up and special effects:
Pedro R. De Diego, Irene Puche.

Co-produced by Espace Pier
Paolo Pasolini (Valenciennes,
Francia) la Consejería de las
Artes de la Comunidad de Madrid
and Cuqui Jerez with the
support of Xavier Le Roy, In
Situ Productions.
This piece was part of Project
5 (P5) which was support
br:Tanzwerkstatt, Berlin,
Podewil (Berlin), Vooruit
(Gante) and Stuk(Lovaina)

"All good spies are my age » proposes to each spectator to spy the time between the emergence of ideas for choreographies and the choreography of these ideas. What is building the senses between an idea and its representations?

...Like during each performance we cannot escape from our imagination. But knowing this, what can we experience between the appearance of choreography and the disappearance of the performer? Do we need the identification processes implied in live performances? The actions emphasize the qualities of relationships between writing and reading as being the performance. They through the spectators in the galaxy of hallucinations, in the world of dreams, in the space of imagination or is it in the space of thoughts where we mingle in an intimate contact with the choreographer. It is all about transformation".

Anne Passant

JUAN DOMINGUEZ
(Valladolid - 1964)

Performer and choreographer. He studied ballet, contemporary dance and video in Spain and USA. He received several grants to study at Movement Research in New York, where he also studies different techniques. Since 1987 he works as a performer with the companies: Bocanada Danza, Blanca Calvo CIA, Los Ballets de Madrid, Carmen Cortés and Olga Mesa CIA. And the choreographers: Iñaki Azpillaga, Cesc Gelabert, Ana Buitrago, La Ribot, Gilles Jobin, Cuqui Jerez, Jérôme Bel, Xavier Le Roy and Tino Shegal. He works as artistic assistant with: La Ribot, Gilles Jobin, Carmen Cortés, Olga Mesa and Cuqui Jerez. Since 1993 he teaches classes and workshops and since 1992 he develops his own work collaborating with: Blanca Calvo: *Los Juan caballos* (1992), Iñaki Azpillaga: *7 montañas y 7 ríos* video directed by Utray and Lamadrid (1993), Ana Buitrago: *Retazos* (1996), Susana Casenave: *Peces* (1996), and Carmen Cortés: *Así que pasen 100 Años* (1998). Individually he creates the videos: *Un jarro de agua fría* (1993), *Bradou* (1994), *Jarabe Tapatio* (1995). The pieces: *Pollo directamente* (1995), *El Pelirrojo* (1997). *The taste is mine* (2000) and *Todos los buenos espías tienen mi edad* (2002).

DEATH IS CERTAIN

EVA MEYER KELLER

Cherries have tender skin, meat and a kind of bone inside them. Their juice is red like blood. When you treat them like humans sometimes treat other humans, then they become human themselves or at least animated objects, which invite you to identify yourself with them.

Inspired by fairy tales, where sometimes objects come to life and so become a projection screen for your own experiences and fantasies. In the performance Death is Certain Eva Meyer-Keller has installed sweet cherries as her protagonists. The stalks are removed from the fruit, but they are not washed or stoned any more. Instead they are being killed. She takes care of this business manually, in a way which turns the everyday into something brutal.

The viewer is reminded of deaths from films, but also the reality of executions, how they really happen: associations from individual and collective experience in face of the sweet death at the kitchen table.

EVA MEYER KELLER

(Berlin - 1972)

Works mainly on performances and has been showing her work throughout Europe and America, in galleries and theatres.

Before she graduated from the School for New Dance Development (SNDD) in Amsterdam she studied photography and visual art in Berlin and London.

Eva's work is versatile. She often works on several projects at the same time, makes performances, organises festivals/ events, develops projects together with other people and makes increasingly video works.

She has also worked for projects of other people or groups such as Baktruppen, Christine De Smedt / les Ballets C de la B and others.

At the moment she's working on a new performance project (it's a kind of Magic) together with Uta Eisenreich and Alexandra Bachzetsis, together they form the company Karen Elliott.

*0 TÂCHE(S)
SUR 1 ONT ÉTÉ
EFFECTUÉE(S)
CORRECTEMENT*

GRAND MAGASIN

Based on the show “0 tâche sur une ont été effectuée(s) correctement” (0 tasks out have one have been correctly completed) Grand Magasin asks the question: What is happening here now? To answer the question—which is constantly being refreshed—Grand Magasin tries to describe the events that occur between the four walls of the room. It would be useless to try to perceive everything that goes on in a given place at a given time. Voluntarily or involuntarily, a large quantity of information will therefore be omitted.

Apparently, the human brain carefully screens the large amount of information that reaches our senses, and therefore only a minute part of the images and sounds we perceive actually reach our consciousness. This filter, we have read, is not a luxury but a vital need; without it we would soon drown in the diversity of the sensations available and it would not be possible to utter a word or thought, or perform any coherent activity.

GRAND MAGASIN
(Paris)

Artistic project formed by Pascale Murtin and François Hiffler. They staged their first piece in 1982 and since then have produced 26 pieces. The goal of these French artists is to produce and create the shows that they would like to see, and their ambition is for others to share their enthusiasm for the result they achieve.

WITHOUT TITLE
(2001)

TINO SEHGAL

"Perhaps his best known-work to date is UNTITLED (2001), which was first presented in 2001 at the Moderna Museet in Stockholm. The piece in fact has titles, but the artist decided to only announce them orally when he is presenting the work. In German it is called ...DAS XX. JAHRHUNDERT, in French MUSÉE D'ART MODERNE, SECTION XXIÈME SIÈCLE, DÉPARTEMENT, and in English 20 MINUTES FOR THE 20TH CENTURY. Sehgal wanted to make a piece that would have no meaning in terms of its content or form but would focus primarily on exposing the specific form of production inherent to the medium of dance. In UNTITLED he performs the piece himself and clearly connects the institutional context of the museum and its role as an archive of art to the context of dance. What Sehgal does is rather simple, but brilliant in its conceptual complexity. He turns himself into a museum, a museum of dance".

This is Tino Sehgal, By Jenns Hoffman.
Parkett # 68, September 2003.

TINO SEHGAL
(Londres - 1976)

Education: 1994-1998 Folkwang Hochschule Essen (dance).
Since 1994 Humboldt Universität Berlin /Universität Essen (political economy)
Exhibitions (selection):
2003: 24/7, CAC, Vilnius. *This is wrong*, Wrong Gallery, New York. *Utopia Station*, 50th Venice Biennial. *Spectacular*, Museum Kunst Palast, Düsseldorf (cat.). *Open the curtain*, Kunsthalle Kiel. Kunstpreis der Böttcherstrasse in Bremen, Kunsthalle Bremen (cat.). *Le plein*, Galerie Jan Mot, Brussels. *Adiétéromachie*, Palais de Tokyo, Paris
2002: *I promise it's political*, Museum Ludwig, Köln (cat.). *This is propaganda*, Württembergischer Kunstverein, Stuttgart. *Manifesta 4*, Städel Museum, Frankfurt (cat). *Do it*, www.e-flux.com
2001: *Do it*, Museo de Arte Carillo Gil, Mexico City (cat.). *A Little Bit Of History Repeated*, Kunst-Werke, Berlin (cat.). *Nouvelle Danse*, Musée d'art contemporain, Montréal.
Festivals (selection):
2002: *Dispositif conférences*, Musée des Beaux-Arts, Nantes. *C.A.P.I.T.A.L.S.*, Gulbenkian Foundation, Lissabon. *Performance Start*, Württembergischer Kunstverein.
2001: *Podewil*, Berlin. *Les Inaccotumés 11/12*, Menagerie de Verre, Paris. *curtain raiser*, Künstlerhaus Mousonturm, Frankfurt. *Junge Hunde*, Kanonhallen, Kopenhagen: (*working title*), KunstenFestival des Arts, Brüssel. *Tanzraum 2*, Markgrafentheater, Erlangen
2000: *SoloDuo*, Theater am Halleschen Ufer, Berlin: *Moderna Danstheatern*, Stockholm.



MUGATXOAN

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Museum co director: *ULRICH LOOCK*.

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Production Assistant: *FRANCISCO MALHEIRO*.
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