

# 2009/ programme

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## **ARTELEKU/ PROGRAMME 2009**

What is Arteleku in today's cultural scene and what does it offer us?

Arteleku is a living forum of the contemporary world, a catalysing centre, acting as a driving force behind experimental arts and cultural practices, open to all kinds of creators, artists and any person or group interested in broadening their creative skills and artistic knowledge, wherever they come from.

Arteleku is a meeting centre where artists can link up with others from very different disciplines, enriching their outlooks and extending their knowledge, a place where there is always the chance of an unexpected collaboration. A place where risk is admitted, errors allowed and where the process is often an end in itself. A place for experimentation and investigation with free access to workshops, documents, materials, new technologies, etc.

Ever since its outset it has been closely connected to contemporary practices, and its objective has been and continues to be to provide the artist with the means to train, to develop and to bring their projects to fruition.

In its first phase, it concentrated on the organisation of workshops and seminars, both theoretical and practical, inviting artists to work with other artists, organising open theoretical encounters based on participation and debate; workshops or encounters which were the seed, the spark for artists and critics who are now internationally renowned. In addition, along the way Arteleku addressed a complex and diversified social context. For this reason, in recent years, it has made a commitment to projects that make a more direct connection with current socio-cultural problems and has influenced artistic training more transversally, where investigation, production and exhibition interact and work at the same level.

In this sense it has also stimulated the appearance of new means of expression, new digital technology and research and the development of multimedia and audiovisual projects.

Setting out from this premise, for the 2009 programme we would highlight the conceptual axes of INTERDISCIPLINARITY, EXPERIMENTATION, INTERACTION and PARTICIPATION, including both theoretical and practical training among its

activities, and influencing the combination of new technologies applied to art with traditional know-how of the visual arts.

Actions will therefore be carried out where creators and researchers from such wildly diverse fields as engineering, physics or mathematics can work alongside artists in the area of sound, image, painting or any other artistic practice.

The artists of today need to know about the new methods of creation that may be applied to art and this is one of the objectives that Arteleku has set out with this programme, but it also bears in mind that a framework is also needed for reflection and debate on the basic questions of daily life and that there are artists who are working in more conceptual fields and others who continue to carry out their work in the plastic arts.

We are living through a time of increasingly interdisciplinary creation, a time of hybrid works of art when a centre such as Arteleku must embrace both new and also more traditional experiences so that this joint coexistence may generate new projects.

Under the heading "contemporary arts practices" we bring together the various actions that make up the Arteleku 2009 programme, arranged in six sections:

1. Conceptual and Performance Practices
2. Audiovisual Practices
3. Photographic Practices
4. Social Practices
5. Art, science and technology
6. Graphic Workshops

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## CONTEMPORARY ARTS PRACTICES

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### 1. CONCEPTUAL AND PERFORMANCE PRACTICES

#### **A Vueltas con la Performance (Coming to terms with Performance)**

Coordination: **Esther Ferrer**

Guests: **Nieves Correa, Bartolomé Ferrando, Valentín Torrens, Carlos Tejo, Margarita de Aizpuru, Rocío de la Villa, Pilar Albarracín, Maialen Lujanbio, Dora García.**

**From 8 to 12 June.** Workshop given by Esther Ferrer

**From 12 to 19 June.** Workshop given by Dora García

In the nineteen sixties nobody raised the question of "what" performance was, simply because the word wasn't used in the same sense that it is these days. It wasn't felt necessary to classify it or define it, it was merely practiced. With time, and due to its continuing presence in the arts world, the experts established theories, definitions and conclusions. And so performance was eventually adopted by the programmes of fine Arts Colleges and Universities.

In the light of this situation we are faced with several possible questions, among which are whether there is, effectively, a specific way of teaching performance, or whether it should or can be taught, analysing the risks, advantages and disadvantages.

Elsewhere, when we speak of performance the gender question immediately arises. The influence of feminism on art in general and on the world of action is often the subject of debate; we should not forget that many of the pioneers in this field were women. For this reason, it is interesting to analyse the influence of "feminism" on the world of action, the radical nature of certain conceptions, past and present, and the vitality of this art.

## **Las dictaduras de las democracias. El concepto como ejemplo (The dictatorships of democracies. The concept as example)**

Coordination: **Isidoro Valcarcel-Medina**

Guests: **Concha Jerez**

**From 6 to 17 July**

The objectives of this workshop are to offer reflections and develop new projects based on a preliminary analysis of the conceptual and experimental arts practices of the Francoist dictatorship.

Democracies raise concepts that tend to be put forward as models, but these concepts are not usually put into practice, and what we might call the simple exercise of ideas is passed over. In other words, there are few things in democracies that are democratic. Democratic art, if such a term can be used, is not, as we see every day, significantly different from dictatorial art, which is more deeply-rooted in the consensual substance of art. If creativity manifests itself with examples, any act would be responsible; and we see that this is not so. The purpose of this exercise that is being put into practice is to offer examples that are backed by creative ideas, rather than presenting ideas that have been decided already.

This workshop is carried out within the framework of a collaboration with Württembergischer Kunstverein Stuttgart and C3 of Budapest.

## **Mugatxoan**

Coordination: **Blanca Calvo, Ion Munduate**

Guests: **Marten Spangberg, Tor Lindstrad**

**From 1 to 20 September**

Mugatxoan is constructed using the idea of intermediate space as a place for the circulation of codes, redefined by the constant comings and goings that it is subject to.

This year Mugatxoan offers a workshop given by Marten Spangberg and Tor Lindstrad, which will be carried out in two phases, one during this year, and a second one in the 2010 edition, in which, consecutive to the workshop, the guests will integrate a programme of public activities.

Mugatxoan celebrates its tenth anniversary and presents a retrospective documentary of its work. As well as the documentary, the consequences of the Laboral and Serralves programmes will be presented, as will the interviews made (audio recordings, without images) with everyone that has offered a workshop since 1998.

The Mugatxoan project is carried out in collaboration with Laboral Escena and Fundação Serralves.

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## 2. AUDIOVISUAL PRACTICES

### **Laboratorio de Imagen en Movimiento**

Coordination: **Isabel Herguera**

Guests: **Phil Mulloy, Vera Neubauer, Coke Riobóo**

El objetivo del Laboratorio de Imagen en Movimiento de Arteleku es crear un marco, en el cual la disciplina de la animación sea un espacio de creación tanto práctico como teórico. En él se desarrollan trabajos que se ciñen a formatos audiovisuales tradicionales y propuestas en las que la animación es el punto de partida, y cuyo resultado desemboca en otra disciplina artística. Las actividades programadas, que se desarrollan a lo largo del año, son workshops impartidos por artistas y una selección de películas que se proyectan durante Animac en Arteleku.

### **Animac -International Animation Film Festival of Catalunya**

**From 3 to 6 March**

This year, **Animac** offers the chance to get to know the work of the British filmmakers Phil Mulloy and Vera Neubauer. Sessions will also be screened offering a selection of the best international work, showing a panorama of today's independent animated cinema. Elsewhere, an animation workshop and a selection of short films for children will be offered in collaboration with Tabakalera.

### **Fotogramas y Corcheas (Stills and Quavers)**

Given by: **Coke Riobóo**

**From 3 to 6 March**

In the course of this workshop, movement will be analysed based on musical structure. The basic concepts of rhythm in music theory will be studied and how it can be applied to animation. The student will participate in the

composition of the soundtrack using voice and everyday objects as instruments. Subsequently, the visual equivalent will be worked on, using the technique of stop-motion.

## **Fuel for Animation**

Given by: **Phil Mulloy & Vera Neubauer**

**From 20 June al 20 July**

The objective of this workshop is to show the diverse means of tackling and producing a work of animation which, for its technique or creative process, does not tally with the traditional or conventional type of audiovisual production. The work of Vera Neubauer and Phil Mulloy is the result of the creative freedom of the visual artist and the meticulous standards of the craft of cinematic language. The workshop focuses on diverse techniques and creative processes within non-traditional animation.



## **Audiolab**

Coordination: **Xabier Erkizia**

Guests: **Oier Iruretagoiena, Jean-Luc Guionnet, Miguel A. García, José Iges, Alessandro Bosetti, Mattin, Txesus Garate, Miren Jaio, Oier Etxeberria...**

## **Soinumapa: sound map of the Basque Country**

Coordination: **Xabier Erkizia and Oier Iruretagoiena**

**7 and 8 May**

In its fourth year of existence the network project *SoinuMapa* is very much a reality. This sound archive has now close to 300 documents and 2009 will see its catalogue hugely expanded (to almost double) thanks to different agreements and arrangements reached with other organisations and sonic collections, both private and public. Parallel to the presentation of the project, some expeditions will be made to map out interesting and relatively inaccessible places with the aim of completing a constantly growing sound archive.

## **Improvisar? Practicando y recorriendo el medio (Improvising? Practicing and exploring the medium)**

Coordination: **Jean-Luc Guionnet**

**From 20 to 24 July**

This workshop sets out to delve into to experimentation and commentary on the multiple relationships between music and the "ecosystem" that embraces all the terms related to free improvisation (danger, decision, understanding, fear, space, listening...), with the aim of going into greater detail as regards the nature of the art of improvisation.

## **Netlabels**

Coordination: **Miguel A. García**

**From 17 to 21 August**

A decade after coming into existence, the phenomenon of *netlabels* or, more precisely, Internet record labels faces a reality as problematic as it is advantageous. The *netlabels* still retain their independence in relation to what we know as the music business, but they do not fully work as a clear and convincing alternative in the face of the obvious crisis of the record industry. This conference sets out to introduce and bring together various *netlabel* projects, thereby pooling the information and experiences undertaken by these platforms and the new challenges that they will have to face.

## **No Dial: Radio-arte en la era de Internet (Radio-art in the Internet Era)**

Coordination: **Miguel Álvarez, Xabier Erkizia, Oier Iruretagoiena**

Guests: **José Iges, Alessandro Bosetti**

**From 24 to 28 August**

This workshop sets out to pay special attention to one of the areas of the media that marked the evolution of the sonic environment of society over the course of the 20th century and which will have to face up to a reality and digital future in which, inevitably, it will suffer dramatic changes to both its form and methods. Using radio art as an example of the exploratory possibilities of the medium and via different lectures by people who maintain a close relationship with the radio in their activities, the aim of this seminar is to offer a view of these problems and analyse them, so making a diagnosis of the future that awaits the medium.

Project in collaboration with Ars Sonora of Radio Clásica-RNE.

## **Ruido y capitalismo (Noise and capitalism)**

Coordination: **Mattin**

**During October**

This conference coincides with the public presentation of a publication of the same name which has been developed over the last two years by Audiolab. The aim of this event is to present some of the texts published in the book as lectures in order to expand the theories and hypotheses that are outlined there and develop them via a public debate.

## **Audio Diseccionado (Dissected Audio)**

Coordination: **Txesus Garate**

**From 9 to 13 November**

*Audio Diseccionado* is a space where some of the digital tools used to generate and produce sound are analysed, so that the participants can assimilate some basic concepts related to the production of high quality audio. This workshop is aimed at people who have some knowledge of the medium and/or basic concepts of the programming of computer resources and are interested in the area of sound and especially all those wishing to look into the possibilities offered by computers as sound-producing instruments, with or without a musical end.

## **Stock13**

Coordination: **Miren Jaio, Oier Etxeberria, Xabier Erkizia**

Conferences throughout the year

**Bastan tres minutos y medio para recrear un universo. Tres minutos y medio es lo que dura una canción estándar. La canción, pequeña y potente unidad de sentido, tiene la rara cualidad de trascender barreras cronológicas, culturales e idiomáticas. Mil veces escuchada y coreada, forma parte**

irremplazable de la memoria individual y colectiva. *Stock13* invita a conocer distintas bandas sonoras personales. Según el gusto de cada cual, conferencia musicalizada o audición comentada, el formato elegido tiene como hilo conductor las canciones.

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### 3. PHOTOGRAPHIC PRACTICES

#### **Estrategias del sujeto en la fotografía contemporánea (Strategies of the subject in contemporary photography)**

Coordination: **Ramón Esparza**

**From 7 to 9 October**

The seminar sets out to tackle the subject from the following perspectives:

- The subject as constituent of the narrative structure of the photographic image.
- The construction of the self in the photograph: photographic portraiture and the concept of the individual.
- The technologies of the self. From Foucault to the digital world.

The first section analyses the way in which the photographic image, as an illustrative model, *constructs* its observer and the way in which this construction determines the different figures of the observer of the image.

The construction of the self in photography analyses the photographic portrait and its evolution, setting this against the different psychoanalytical and anthropological theories about the individual.

The third section arises from the concept of "Technologies of the self" put forward by Michel Foucault in the last stage of his professional life. Foucault proposed the development of individual potential, the construction of the subject as a work of art. The social reality of these technologies of the self is, however, very different. Digital technology and new media have fostered a sort of exhibitionism of the self which is nothing more than a complete emptiness of the individual.

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#### 4. SOCIAL PRACTICES

### **Urban Market Place for Ideas**

Coordination: **Cecilia Andersson**

**22 – 24 October, 26 – 28 November, 19-21 December**

This workshop sets out to create a fertile context for generating reflections, proposals and debates on the city as subject matter. Cecilia Anderson proposes “making art while thinking about politics and trying to be useful”, putting forward strategies of citizen participation in debates on urban questions.

This activity is carried out over three sessions with a forum, time for research and online debate between in-person sessions.

### **Revolviendo en la basura (Rummaging through the rubbish)**

Coordination: **Seve Penelas**

**October- November**

In an attempt to complement the exhibition of the same name presented in the Koldo Mitxelena from 27 October 2009 to 23 January 2010, a series of activities is offered on questions that affect us all, which is to say the treatment of waste, the practice of recycling, policies of sustainability and, in short, thoughts on the present and the future, whether in urban nuclei or in natural settings, when faced by challenges of the so-called climate change and the type of society that we are setting in motion.

The objective of the workshop is to generate a reflection and debate on the dual directions established by the exhibition between the ideas of:

ART as a value of excellence and quality < > ART as a value of superfluous excess.

WASTE as remains with memories < > WASTE as useless rubbish

RECYCLING as sensible reuse < > RECYCLING as fraudulent use.

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## 5. GRAPHICS WORKSHOPS

### **Código Error (Code Error)**

Coordination: **Iñaki Gracenea**

Guest: **Darío Urzay**

**From 14 April to 29 May**

Proposing a workshop centred around a specific technique seems to set limits on arts practice, but we are thinking of technique not as a duty or something to be mastered, we are thinking of it as place for experimentation and hybridity. Understanding that any process of creating images enables technique to be a vehicle that channels specific information in its very being. This specific nature is what we are dealing with; the way that technique offers unique information and methods so as to, initially, develop them through screen-printing, understanding this as a broad practice with hybrid possibilities depending on the projects put forward.

The workshop wishes to stress the less conventional side of screen-printing and broaden its possibilities, questioning how strategies can be opened up and how to create the conditions that will lead us towards a metamorphosis, continually seeking the establishment of expressive and formal exchange with other techniques and other languages that stimulate and develop our working process.

### **Lithography Workshop**

Coordination: **Don Herbert**

**From 1 al 31 July**

**From 3 al 28 August**

Arteleku, over the years that it has been in existence, has carried out numerous lithography workshops for artists. These workshops are an introduction to lithographic techniques, where the artist carries out the stamping process from the start: preparing the paper, cleaning and setting

up the studio, chemical treatment of the matrix and stamping under the direction and supervision of master lithographer Don Herbert.

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## 6. ART, SCIENCE AND TECHNOLOGY

### Post Computational Instruments

Coordination: **Servando Barreiro and David Cuartielles**

**From 25 February to 6 March**

Workshop teórico-práctico dirigido a artistas y creadores interesados en sonido, música, ingeniería electrónica e instalaciones interactivas. Este workshop pretende mostrar diversos métodos y herramientas de trabajo para la creación de instalaciones sonoras o instrumentos musicales que trascienden el uso del ordenador como herramienta central para abrir nuevas posibilidades creativas mediante el uso de diferentes dispositivos electrónicos como interfaces. El programa incluye presentaciones de plataformas físicas como Minia o Arduino de la mano de sus propios desarrolladores, así como ejercicios prácticos básicos enfocados a infinidad de aplicaciones sonoras.

### Y+Y+Y [Art and Complexity Science]

Coordination: **Joaquín Ivars**

**From 29 June to 4 July**

The objective of this seminar-workshop is to present the ideas studied in the field of complexity science and point out the parallels with artistic discourse.

Complexity science tackles the study of common factors that appear transversally in various sciences (biology, physics, neuroscience, astrophysics, etc.), studying concepts such as: randomness, chaos theory, systems theory, properties such as emergence and self-organisation. These analysis models can be applied to sociology, economics, psychology, politics, etc. as well as to the concept of works of art.

## **C-OBSTRUCCIÓN**

### **Código de barrio para grandes superficies (Neighbourhood codes for large areas)**

Coordination: **David Cuartielles, Moisés Mañas**

**From 16 to 31 July**

This workshop is focused on the creation of interactive spaces via physical interfaces or sensors, putting forward architectural space as sensitive reactive, intelligent space. It deals with creative conceptualisation, artistic contextualisation and the development of interactive architectural projects in hybrid transit areas.

This workshop is in collaboration with the “Interactivos?” platform developed in Medialab-Prado.

## **Information Kinetics**

Coordination: **Colectivo BESTIARIO [Santiago Ortiz, Andrés Ortiz y José Aguirre]**

Guest: **Manuel Lima**

**From 3 to 14 August**

The objective of this workshop is to connect scientific vision with artistic expression via the visualisation of data. In present-day society we live with an overabundance of information. However, obtaining meaningful analysis or relevant reflection can be an especially hard task. Organising information, offering different perspectives, encouraging analysis or bringing that which seemed hidden to light, with the aim of catalysing meaningful reflection are tasks often faced by the artist, at times in the guise of a private investigator and at others armed only with intuition. It seems appropriate, therefore, to provide conceptual and technical tools that enable the artist to tackle their investigations from other perspectives.



## **Arte, Redes y Ecosistemas 2.0 (Art, Networks and Ecosystems 2.0)**

Coordination: **Pau Alsina**

**From 1 to 31 October**

In this online seminar we study the role of networks, their working dynamics and their link to an ecosystem 2.0 in the context of the production of arts practices. We analyse these practices, as well as the structures and dynamics special to the so-called Web 2.0 from different viewpoints: philosophical, social, political, biological, physical, economic and eco-systematic.

The working methodology includes different types of sessions: shared analysis of proposed texts, debate on ideas via forums or chatrooms, research by the participants with common posts.

When the online seminar concludes, the possibility of carrying out a second, in-person part is being considered, where the development of the projects would be dealt with.

## **My Map is Not your Map**

Coordination: **Jose Luis Pajares**

Guests: **Christian Nold, Mscape, Proboscis**

**From 21 to 25 September**

This seminar presents projects that work with active maps and territory, showing the possibilities of technologies such as geopositioning (GPS ) for the development of artistic projects.

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## COLLABORATIONS

### **Disonancias (Dissonances)**

Coordination: **Xabide**

**15 June**

*Disonancias* is a platform to encourage mediation and relations between companies, research centres or public bodies and artists, to stimulate all aspects of innovation and communicate to society the importance of developing creative environments.

**[www.disonancias.com](http://www.disonancias.com)**

### **MID\_E. International Festival from Euskadi**

Coordination: **Colectivo YOX [Yon Martínez, Xabi Martínez]**

This festival sets out to publicise initiatives on the borders of art and expressions of urban culture. The festival centres on three of the areas that represent the point where the new means of contemporary creation converge: Independent Fashion, Electronic Image and Musical Creation.

**[www.mid-e.com](http://www.mid-e.com)**

### **FESTIVAL ERTZ**

Coordination: **Xabier Erkizia**

**From 14 to 17 September**

ERTZ arte gunea is a group of creators emerging from the town of Bera (Navarre) with the objective of working on different aspects of contemporary art and especially experimental concepts. This year it presents a documentary retrospective coinciding with its tenth anniversary as well as workshops and performances by guest artists.

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## **MEDIA LIBRARY**

Libraries and documentation centres have become specialised spaces for the diffusion of content and they are adapting their resources and know-how to a new way of understanding user service. This is where the Arteleku documentation centre, dedicated to art and contemporary culture, offers a service which brings together document processing (analogical and digital), preservation, dissemination and communication (via its analogical and digital publishing projects), putting its documentary resources at the service of the collective.

Elsewhere, the documentation centre organises reading groups which reflect upon essay writings proposed by those in charge.

Media library opening hours: Monday to Friday from 10.00 to 14.00, and from 15.00 to 19.00. Enquiries [[www.arteleku.net](http://www.arteleku.net)].

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## PUBLISHING PROJECTS

### **ZEHAR**

An art and contemporary culture journal. The aim of the journal is to consolidate stable bases for reflection and critical exercises.

Zehar is a bi-annual paper publication. It has two editions, one Basque-Spanish and another English-Spanish. Each number revolves around the activities scheduled in the Arteleku programme. In this way, the publication puts forward a further stage for reflection on the activities that physically take place in the centre.

In its digital format, Zehar is reinforced by continuous discussion boards. In the same way, it is a tool to visualise the centre's lines of work. It is also a useful instrument for interrelating activities that had previously taken place in the centre.

### **DESACUERDOS (DISAGREEMENTS)**

#### **On art, politics and the public sphere in the Spanish State**

**Desacuerdos** arises from the will to found a historiographic counter-model to tackle academic discourse, contributing to laying the foundations for the reconstruction of a critical cultural public sphere.

*Desacuerdos 5* introduces new working methodologies looking back at research already put into practice in previously published editions.

Pedro G. Romero is the co-ordinator of this number dedicated to popular culture and the relationship between highbrow and lowbrow culture.

A project in collaboration with: Centro José Guerrero-Provincial Council of Granada, Barcelona Museum of Contemporary Art-MACBA, International University of Andalusia-UNIA arteypensamiento.

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## INTERNET

### **[www.arteleku.net](http://www.arteleku.net)**

Shortly the new Arteleku website will go online. It consists of a new design made with open source software, allowing the functions of the different sections to be expanded, as well as an improvement in the management of its content and access to information.

Sections such as **Arteleku TV**, which includes documentation on participants in conferences, workshops and concerts, or the **Arteleku Blog** itself, which provides information related to the subjects appearing in the programme, will continue to be implemented during 2009.

### **HOTS! Radio Soundscape**

#### **[www.hots-radio.info](http://www.hots-radio.info)**

Following a productive and interesting first year, it continues to beat its exploratory path, questioning the concept of soundscapes by means of monthly audio-documentaries made by diverse artists and collaborators. It is worth highlighting the excellent reviews garnered by the station on the international online radio circuit. Proof of this are the collaborations and re-broadcasts made by other radio stations such as CLUSTER ARTE SONORO, RADIO MONTEVIDEO or the festival SENSXPERIMENT.

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## **BLOGS**

### **AUDIOLAB**

Coordination: **Xabier Erkizia, Oier Iruretagoiena**

3 years have passed since the audiolab blog got underway and over 1,000 news stories, posts and reviews of events and activities related to experimental musical practices have been published daily on this website. At present, this blog is a reference point at state level in sonic circles, with over 20,000 monthly visits. In 2009, the blog benefited from a design update and an expanded editorial team with the aim of offering a better service to users.

### **MRB/AMM**

Coordination: **Collective**

This Weblog, which initially acted as a platform for the MRB/AMM conference held twice yearly at Arteleku and which is a meeting point for the whole community of sound creators in the Basque Country, has grown into a more than interesting experiment. Since it is an open blog (albeit administered by AUDIOLAB) where anyone can post freely, this website has turned into an informal archive of poetry, news, reviews, debates and other information which in many cases would not find a suitable home on other web platforms. A kind of mixed bag, containing real gems, which, thanks to the publicity given by the blog, have been distributed and multiplied in other networks and forums.

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## PUBLICATIONS

### **Copy Your Idols!**

Coordination: **Miren Jaio, Oier Etxeberria**

Guests: **John Oswald, Negativland, Nate Harrison, Tape Beatles, Pedro G. Romero, Karen Elliot, Chris Cutler....**

Publication that analyses the concept of the copy within the realm of artistic creation, especially related to music in the context of remix, reappropriation and reinterpretation. It is an anthology of previously published and duly licensed texts that make up a fascinating body of work to analyse the problems arising from these practices in relation to the concepts of authorship. It should be mentioned that this is the first time that these texts have been published in Basque or in Spanish. This book is the result of the conference of the same title that took place in 2007 in Bilbao and Donostia.

### **Ruido & Capitalismo (Noise & Capitalism)**

Coordination: **Mattin**

Guests: **Eddie Prévost, Bruce Russell, Mathwe Hyland, Howard Steltzer.**

Collection of texts written specially for the occasion dealing with the different political, economic and social implications of the creation and commercialisation of experimental music.

### **[UN]COMMON SOUNDS**

Coordination: **Marta Font, Xabier Erkizia, Dimitris Kariofilis**

Guests: **Achim Wollscheid, Asmus Tietchens, Marc Behrens, Alan Curtis....**

Publication in DVD format of the audiovisual documentary *[un]common sounds*, which, following its presentation on cinema screens and at festivals around Europe, Asia and America, is being published in 2009 for its subsequent distribution.