

9-29 June/Donostia-San Sebastián Arteleku
30 June-20 July/Porto Fundação Serralves

Intro



Mugatxoan is constructed using the idea of intermediate space as a place where codes circulate, redefined by the continuous movements and shifts that it undergoes. This project, which got underway in 1998, is situated within the artistic declarations of body rhetoric whose medium is immateriality, presenting works which appear as the transformation of acts and the production of meaning via a transitory situation.

Mugatxoan'08 is designed as a transition, the act of going from one space to another, and as the place and time of passage where and when this occurs.

The programme is divided into three main blocks: Workshops, Residences - Productions and Presentations. The programmed activities are aimed at the production of practical and theoretical contents and are to be expressed between the different active participants that are in movement, producing and reflecting.

It will take place from 9 June to 20 July in [Arteleku](#), Donostia and the [Fundação de Serralves](#), Porto, which have been associate producers of the project since 2001. This year a new centre is being incorporated, [La Laboral Escena](#) in Gijón, which will host the productions in residence during September.

It is open to young artists interested in visual arts, dance and performance art who have begun to work on their own pieces, to attend workshops given by **Alice Chauchat**, **Eric Duyckaerts**, **Juan Domínguez** e **Massimo Furlan-Clarie de Ribaupierre**.

Workshops

Alice Chauchat
9-13 June

Générique is an open-source performance project, which develops depending on the interest and investment of a variety of performers. It is based on a game structure that nurtures make-belief and collective creativity: the whole community of performers and audience discuss as if the performers just had presented a performance, and as if the audience had seen it. This discussion allows them to invent the performance together. A set of tools is developed and used by the performers in order to enhance the fictionality of the situation and encourage the game to go forward. We will explore the basic set-up as well as the various tools in a continuous performance, generating more tools, inventing and exchanging on what show we think we could do, and how to make it good. *Générique* is one of *everybodys* projects.

Everybodys is an artist initiated open platform created in order to share ideas and strategies that could expand the understanding of performance. It is based on the website www.everybodystoolbox.net, consisting of a collection of workshop games, performance scores, texts etc.

Everybodys is in progress through people participating and contributing and changes depending on this engagement. It is an opportunity for people to invest in the development of the performance field beyond their own individual practice.

Biography

Performer and choreographer trained in Lyon's C.N.S.M. and at P.A.R.T.S, she has been touring internationally her performances *Quotation marks me*, *choreographies*, *A Number of Classics in the Age of Performance* in collaboration with Vera Knolle, *J'aime* in collaboration with Anne Juren, *Crystall* in collaboration with Alix Eynaudi, *The love piece* in collaboration with 9 Croatian artists and *The breast piece (praticable)* in collaboration with Frédéric Gies. She takes part in the development of PAF www.pa-f.net and *everybodys* www.everybodystoolbox.net. Alice also assists and performs for colleagues, sings, writes and teaches.

www.theselection.net/dance



Générique

Im/posture of the artist

Our encounter is devoted to a historical and practical reflection on performance in the broadest sense of the word. This subject is particularly suited to a contemporary cross-examination regarding the posture of the artist in contexts of « appraisal » of art while it is being made. We will pay special attention to the permeability of the frontiers of artistic territory these days, to the vagueness that characterises the posture/imposture distinction in our field. As well as its historical and exemplary nature, the aim of the Im/posture of the artist encounter is supported by the work of young artists, because it is certainly true that by dint of feigning competition (imposture), we end up acquiring it (posture).

Born in Liège in 1953. Teaches in Villa Arson (Nice). His work expresses visual arts and exogenous teachings, such as science, law, mathematical logic, etc. with humour. He has also dedicated himself to exploring figures of analogy and links. He has very often made use of video and conferencing, but does not hesitate to use all the more traditional media. He occupied the Belgian pavilion in the Venice Biennale 2007. Author of *Hegel ou la vie en rose*, l'Arpenteur, Gallimard, 1992, and *Théories tentatives*, Léo Scheer, 2007.

<http://documentsdartistes.org/artistes/duyckaerts>



Alzheimer & Co, 2005.
Critique du couple, 2005.

Workshops

Juan Domínguez 1-4 July



Todos los buenos espías tienen mi edad, 2002.

Juan Domínguez will deal with the project *De la... a la...* (From writing to choreography) which is specifically centred on the transit from writing to its physical materialisation.

The task of choreography is to reconsider the subject in terms of the body, a task which will not always be subordinate to kinetics, a task which is always making a dialogue between critical theory and philosophy.

If we consider choreography as the writing of movement, it is obvious that the choreographer works in the transit from one code to another.

How do we understand movement? How do we write it? How do we carry it out?

The research is based on the study of the relationship between oral/written language (intellectual intelligence) and corporal language (non-intellectual intelligence).

Based on the analysis of language as a formal system, we focus on verbs of movement and on their conceptual de-construction in relation to the actions implicit in their meaning, from the content to the gesture.

Biography

Performer and choreographer and studied ballet, contemporary dance and video in Spain and the USA. He received various grants to study in Movement Research, New York, a city where he also studied various techniques and yoga. From 1987 onwards he worked as an artistic assistant with different choreographers and companies in Europe. Since 1992 he has worked on his own pieces, such as: *The taste is mine* (1999), *Todos los buenos espías son de mi edad* (2002), *The application* (2005), *Seven attempted escapes from silence (Opera)* (2005), *Shichimi Togarachi* (2006), *Todos los buenos artistas de mi edad están muertos* (2007). *De la... A la...* (2007). He was artist in residence in Podewil (Berlin) between 2004 and 2005. Since 2003 he has been director and head of programming for the Festival In-Presentable/La Casa Encendida, Madrid.

Workshops

Massimo Furlan y Claire de Ribaupierre 7-11 July



Old Station Heroes.

Our projects are born out of a sum of images, some linked to intimate memories, others linked to the present, going beyond contemporary history. Little by little, associations of meaning and formal associations between these images are formed: superimposing two images leads to a third. Subsequently a more concrete phase linked to drama gets underway: the task of identifying meaning and how to make it plain. An underlying narrative is constructed.

The fall, an essential Burlesque form, appears recurrently in the different projects. Paradoxically, we are able to disarm what is tragic by exaggerating it.

The length of the images is an essential piece of information: the majority of the works carry the subtitle, *long image(s)*. Long images arise from a paradox and that images do not have an established duration. The images are simple images, in the sense that there are neither words nor spectacular visual variations. They are almost motionless images with very simple actions (a gesture, a movement, a glance) that remain before the spectator for a long time, making them enter, become active, give meaning.

We set out to work on these different questions, experimenting with the participants on the ways of constructing a story.

Biographies

Massimo Furlan. The common thread of the different projects of Massimo Furlan is biography. A simple, common story of a boy with Italian parents, born in Switzerland; that of a teenager, like any other. There is no desire to talk of himself as anything special. The memories evoked are like everybody's, those of a generation at least, born in the mid-sixties. His work is based on the question of memory. Everything always begins as an anecdote, a short real story, made up of simple elements. From the anecdote comes the story, the construction of fiction. Without asking questions about the limits between genres, his performances are made up of "long images". The images are almost motionless, with very simple actions (a gesture, a movement, a glance) that remain before the spectator for a long time, making them enter, become active, give meaning: to construct their own story. Throughout his work Massimo Furlan questions the act of performance: he revisits the icons, tackles the question of failure and the distance between the model and what is alive, producing a Burlesque and poetic effect. Around his projects he gathers performers with varying careers, from professionals of the stage to close friends.

www.massimofurlan.com

Claire de Ribaupierre has collaborated with Massimo Furlan ever since his first creations. They work together on the creation and construction of the projects. Parallel to this, she researches in the fields of literature and contemporary images. She deals with the condition of the photographic archive and fiction in *The genealogical novel. Claude Simon et Georges Perec* (Brussels, La Part de l'œil, 2002). She has directed numerous collective works on the question of mourning and ghosts: *The body fainted, the sudden images* (Paris, Hazan, 1999), on *The figure of the idiot* (Paris, Léo Scheer, 2004) and on *The anecdote* (Zurich, JRP/ Ringier-ECAV, 2007). She is a scientific collaborator in the Cantonal School of Art in Valais, in charge of the theoretical training programme MAPS (Master of Arts in Public Sphere) which is aimed at artists and other actors on the artistic stage. She has organised various encounters in arts centres, in the Arsenic among others, bringing together artists and theorists around a specific problem (anecdotes, archives, animals, accidents, eccentricity, etc.)

Participants

They should present an individual project to be carried out over a period of six weeks, a dossier of works with visual material and a brief explanation of the motives for taking part.

Places are limited and a selection will be made from all the candidates which will be communicated personally.

The project will be carried out intensively, meaning that **exclusive dedication is required from 9 June to 20 July**, mornings and afternoons.

The organisation will pay for the transfer between Donostia-San Sebastián and Porto on 29/06 and accommodation for those who apply for it in student residences in both cities.

Registration

Send by post or hand in personally **before 2 May** in the offices of:

**Arteleku
Mugatxoan 2008**

Kristobaldegi 14
20014 Donostia - San Sebastián

**Fundação Serralves
Serviço de Artes Performativas
Mugatxoan 2008**

Rua D. Joao de Castro 210
4150 - 417 Porto

Price: 280 €

Complementary information on:
www.mugatxoan.org

General information:
T 34 943 453 662 (Arteleku)
T 351 22 6156580/81 (Fundação Serralves)
T 34 985 185 594 (La Laboral Escena)

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ESCENA



Collaboration:



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